

Guitar Player® Vault

SEPTEMBER 2013

PAT TRAVERS

THE BLUES-ROCK
HERO TELLS ALL
IN THIS CLASSIC
1980 STORY

JOHN
FRUSCIANTE
GREG KOCH

REVIEWED!
A ROUNDUP OF D'ANGELICO ELECTRICS

PLUS!
3 FREE SONG TRANSCRIPTIONS



Pro BUCKER™ equipped
by EPIPHONE

The most versatile guitars ever.
See them in action at
www.Epiphone.com/Ultras.

Boot up. Rock Out.

with the Epiphone Ultra-339™ and
Les Paul® Ultra-III™



Where tradition meets technology.

140 Years
Epiphone®
1873-2013

performance is our passion

Part of the Gibson family of brands



www.epiphone.com

TOUR APPROVED. GIG READY.



www.skbcases.com
SKB CORPORATION
Orange CA



Professional
Strat/Tele Type
Rectangular Case
1SKB-66Pro



THE SKB-66 PRO
CASE IS VACUUM FORMED
OF DURABLE LIGHTWEIGHT
ABS PLASTIC WITH MOLDED IN
STACKING RIBS FOR ADDED
STRENGTH AND DURABILITY. WITH
A PLUSH LINED INSERT FOR A SECURE
FIT TO THE BODY AND PROPER NECK SUPPORT.



Guitar Player Vault

Editor in Chief Michael Molenda - mmolenda@nbmedia.com

Editors Matt Blackett - mblackett@nbmedia.com
Barry Cleveland - bcleveland@nbmedia.com
Art Thompson - athompson@nbmedia.com

Consulting Editors Jim Campilongo, Jesse Gress, Henry Kaiser, Michael Ross, Leni Stern, David Torn, Tom Wheeler

Designer Amy Santana

Production Manager Beatrice Kim

Publisher Joe Perry - jperry@nbmedia.com
212.378.0464

Advertising Director Northwest, Midwest & New Business Development Greg Sutton - gsutton@nbmedia.com
925.425.9967

Advertising Director East Coast & Europe Jeff Donnenwerth - jdonnenwerth@nbmedia.com
770.643.1425

Advertising Director Southwest Mari Deetz - mmdetz@nbmedia.com
323.243.4413

Specialty Sales Advertising Michelle Eigen - meigen@nbmedia.com
650.238.0325

The Newbay Music Group

Vice President, Publishing Director Bill Amstutz
Group Publisher Bob Ziltz
Editorial Director Brad Tolinski
Senior Financial Analyst Bob Jenkins
Production Department Manager Beatrice Kim
Director of Marketing Josh Bernstein
Marketing Project Manager Emily O'Neill
Web Director Dan Angeloro
Motion Graphics Designer Tim Tsuruda
IT Tech Bill Brooks
Office Services Coordinator Mara Hampson

Newbay Media Corporate

President and CEO Steve Palm
Chief Financial Officer Paul Mastronardi
Vice President, Web Development Joe Ferrick
Circulation Director Denise Robbins
Controller Jack Liedke
IT Director Anthony Verbanic
Vice President, Human Resources Ray Vollmer

Please direct all advertising and editorial inquiries to:

Guitar Player, 1111 Bayhill Drive, Suite 125, San Bruno, CA 94066
(650) 238-0300; FAX (650) 238-0261; guitplyr@nbmedia.com

Please direct subscription orders, inquiries, and address changes to:

Guitar Player, box 469073, Escondido, CA 92046-9073,
or phone (800) 289-9839, or send an email to guitarplayer@pcspublink.com,
or click to subscriber services at guitarplayer.com.

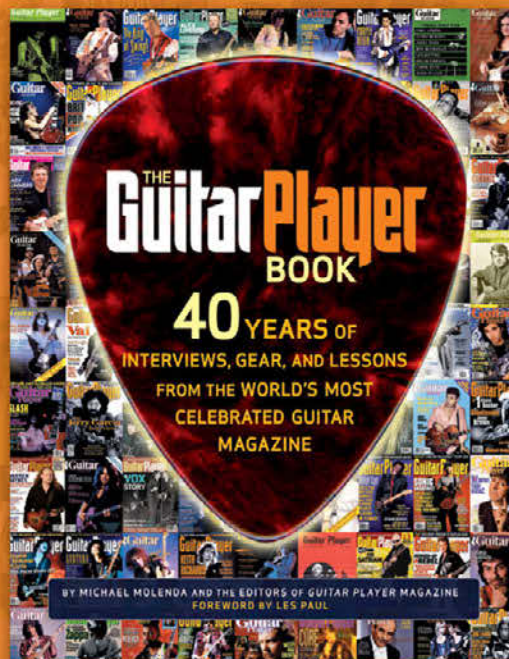
BACK ISSUES: Back issues of Guitar Player are available for \$10 each by calling (800) 289-9839 or by contacting guitarplayer@pcspublink.com.

Guitar Player (ISSN 0017-5463) is published monthly with an extra issue in December by Newbay Media, LLC, 1111 Bayhill Drive, Suite 125, San Bruno, CA 94066. Guitar Player is a registered trademark of Newbay Media. All material published in Guitar Player is copyrighted © 2013 by Newbay Media. All rights reserved. Reproduction of material appearing in Guitar Player is prohibited without written permission. Publisher assumes no responsibility for return of unsolicited manuscripts, photos, or artwork. All product information is subject to change; publisher assumes no responsibility for such changes. All listed model numbers and product names are manufacturers' registered trademarks. Periodicals postage paid at San Bruno, CA, and at additional mailing offices. Canada Post: Publications Mail Agreement #40612608. Canada Returns to be sent to Bleuchip International, P.O. Box 25542, London, ON N6C 6B2.

Follow Guitar Player online at:



PUBLISHED IN THE U.S.A.



40 YEARS OF INTERVIEWS, GEAR, AND LESSONS FROM THE WORLD'S MOST CELEBRATED GUITAR MAGAZINE



THE ULTIMATE RESOURCE FOR GUITARISTS!



AVAILABLE AT MAJOR BOOKSTORES AND ONLINE AT:
WWW.BACKBEATBOOKS.COM OR WWW.MUSICDISPATCH.COM (800-637-2852)

My Street. My Style. My VOX.



The **VOX Mini3 & Mini5** are portable Modeling Guitar Amplifiers that can run on batteries or an AC adapter. Jam with an Mp3 player using the Aux jack and sing along using the Mic jack; the VOX MINI amps are lightweight and compact with features that make them a great fit for any guitarist!

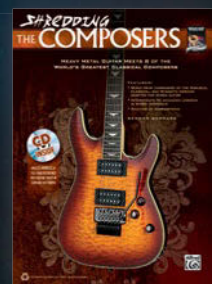


WWW.VOXAMPS.COM

HEAVY METAL GUITAR MEETS THE BLUES



Also available in
the **SHREDDING** series:



SCAN FOR A FREE
SAMPLE LESSON

Or visit alfred.com/shredding





Greg Koch - Page 8

NEW ARTIST FEATURE

- 08 Greg Koch**
(from the current issue of *Guitar Player*)

FROM THE VAULT

- 16 Classic Pat Travers Interview**
The blues-rock powerhouse talks guitars, amps, and snortin' whiskey in his January 1980 cover story.
- 34 John Frusciante**
The once and future Chili Peppers guitarist reveals all.
(from the September 1999 issue of *Guitar Player*)

GEAR

- 42 Roundup**
A Roundup of D'Angelico electrics
(from the current issue of *Guitar Player*)

ON THE NEWSSTAND

- 54 GP** September 2013 Table of Contents

LESSONS

- 56 Hillbilly Harptones**
Jerry Donahue gets all cascade-y on you.
(from the September 1999 issue of *Guitar Player*)
- 62 Banjo Rolls for Guitar**
Steve Trovato lays it down.
(from the February 2011 issue of *Guitar Player*)

SESSIONS

- 64** The ever-popular **TrueFire Lessons**

TRANSCRIPTIONS

- 66** "When I See You Smile" **Bad English**
- 70** "Broken" **Seether**
- 78** "Kiss From A Rose" **Seal**

Don't Quit Your Day Job

GREG KOCH PARLAYS HIS 9 TO 5 INTO HIS BEST ALBUM YET

BY MATT BLACKETT

GREG KOCH TALKS LIKE HE PLAYS: MILE-A-MINUTE, IMPOSSIBLY clever, funny as hell, with a seemingly inexhaustible collection of phrases that he strings together effortlessly without ever repeating himself. Interviewing him is madcap comedy from start to finish, and that's part of what contributes to the Koch Conundrum: It's sometimes a little too easy to not take the guy seriously. He can be so damn humorous, both in his talking and his guitar playing, that it can overshadow how studied, fluent, knowledgeable, and deep he really is. To compound matters, many people know Koch's guitar work only from his gigs as a product specialist/clinician for Fender, Wildwood Guitars, or Hal Leonard, further marginalizing him as a "gear demo guy."

Of course, tons of fans know and love his playing and his ability to absolutely slay in a variety of styles and tones. Over the course of a single tune, Koch will burn through Albert Lee-style Tele shred, Chet Atkins-approved hybrid picking, Danny Gatton-esque jazzabilly, and Three Kings blues, only to somehow wrap it all up with "a little something I got from one Slim Jim Page." And it's not just the chops, which are astounding, but the feel, the groove, the swing, and the soul that draw you in and keep you there. Many people who have taken the time to truly listen to Koch's playing say something along the lines of what one of his biggest supporters, "Young Joey Bonamassa," had to say: "I believe Greg Koch is pound for pound the best guitar player in the world today."

So for anyone who *still* doesn't get it, Koch's latest, *Plays Well with Others*, will definitely convince them. A collaborative compositional affair that has Koch writing tunes with Semi-Twang's John Sieger, *Plays Well* is a more song-based effort than his previous offerings. Make no mistake, though, there is a metric sh**ton of amazing guitar playing, from Koch himself as well as the "others" alluded to in the album title, including Bonamassa, Robben Ford, Jon Cleary, and Paul Barrere, all of whom turn in kick-ass performances and keep Koch on his size-15 toes.

greg koch



You've got a lot of guest guitarists on this record but it's not like you're in danger of running out of licks. Why not just play all the guitars yourself?

Because I'm a whore [laughs]. Actually, the record initially was going to have a bunch of guest singers on it. When I first reached out to Bonamassa, Robben, Jon Cleary, and Paul Barrere, I wanted them to play of course, but I really wanted them to sing. It was

going to be Roscoe Beck, Tom Brechtlein, and me as the rhythm section and all these special guest singers. Then there was the question of material. What the hell would we play? There are some really good songwriters that happen to live in the beautiful Milwaukee, Wisconsin area, one of whom is John Sieger. He's been around for a long time and he's a prolific songwriter. I ran into him one day and asked him if he wanted to

write some songs together. Over the course of four months we wrote 66 tunes—pretty crazy. I got so used to hearing John sing on all the demos that it just made sense to have him sing on the record. But I had already reached out to these celebrity cats and I still wanted them involved. It ended up working out great because it's not a gherkin jerkin' fest. It's cool, conversational guitar interplay, which is what I wanted, as opposed to some kind of 6-string sword fight.

What was your rig for the Steve Cropper-style, double-stops in "Spanish Wine"?

There's a buddy of mine in town here named Rick Land and his company is called Landric. He made me a guitar that's like a double-cutaway Telecaster, but it's a little bigger. I wanted a slightly larger-bodied guitar because I'm a big son of a bitch. He made me a Telecaster-style guitar that's 1/8" larger on all sides, which was just large enough to look proportional to my Sasquatchian being. It's like a thinline double-cutaway Telecaster with a maple top on a pine body. It has two underwound Lollar Imperial pickups, which I really like, and a Bigsby. I plugged into a tweed Bassman, a Fender Princeton, and a Paul Reed Smith HXDA through a 4x12 bottom.

The rhythm tone is really clean. How hard were you driving the amps?

I find the volume knob on a guitar is a veritable cornucopia of different sounds to be had. So a lot of my recordings feature sweet spots that I find in the cracks of the volume control. Depending on what tune we were doing, we would accentuate one of those amps to draw out whatever tone we wanted to hear more. So that one's really more of the Bassman and the Princeton with the guitar's volume down. I run the Bassman pretty hot so that when I turn down, it gets this nice bell-like clean thing, but if I turn up it's pretty crunchy. So again, that's where the whole fertile crescent of the spectrum of the volume control unleashes a buffet of tones of sweet delight.

How did your unholy alliance with Robben Ford initially come to fruition?

I knew his drummer Tommy Brechtlein and I had been playing with his bassist Roscoe for years before I actually met Robben, but the first time we really hung out was when we got hired to do this guitar camp in Sicily in 2007. It was Robben, myself, and Guthrie Govan and it was the funnest time ever.

REEVES GABRELS
The Cure, Solo Artist, David Bowie, Tin Machine

"I love the Orbital. The sounds and programmability are outstanding and it does the most important thing I look for in a pedal...it surprises and inspires me."

Photo by Mauro Mellis

ORBITAL MODULATOR

PHASER / FLANGER / CHORUS / TREMOLO

The **Soundbox 2 Orbital Modulator** packs twelve Phaser, Flanger, Chorus, and Tremolo effects into a super compact **4.5 x 4.5 inch footprint**. The Orbital features 2 user presets, buffered or true bypass, tap tempo LFO, easy-to-access factory default settings, and external Expression Pedal or Hot Hand control. What's your Orbit?

USE IT WITH **HOTHAND3**

SOURCE AUDIO
SOURCEAUDIO.NET

Easily and Confidently
**BUY YOUR
DREAM
GUITAR**
Only at Sweetwater!

**GUITAR
GALLERY**
Find and Order Your
Dream Guitar 24/7!



Sweetwater Exclusive!

**CASE
FINDER**

The easiest way to find exactly
the right case for your gear!
Sweetwater.com/casefinder

FREE SHIPPING

On most orders, with
no minimum purchase!

2-YEAR WARRANTY**

Free Total Confidence Coverage™

FREE PRO ADVICE

We're here to help! Call today!

Sweetwater®

Music Instruments & Pro Audio

**(800) 222-4700
Sweetwater.com**

24 MONTHS

SPECIAL FINANCING AVAILABLE

ON SELECT BRANDS, USING YOUR SWEETWATER MUSICIAN'S ALL
ACCESS PLATINUM CARD, THROUGH SEPTEMBER 30, 2013*

*Subject to credit approval. Minimum monthly payments required. Call your Sweetwater Sales Engineer for details or visit Sweetwater.com/financing.

**Please note: Apple products are excluded from this warranty, and other restrictions may apply. Please visit Sweetwater.com/warranty for complete details.

We would each do an hour-long master class, and then at the end of four days we did a concert together. Robben and I really hit it off and we said, "Let's keep in touch. Maybe we'll do something at some point in time." Strangely enough, I was touring with my band in Italy again about a year later, and Robben was there and came out to our gig and ended up sitting in with us. At the end of the night he said, "We should

do something together." So I always kind of kept that in the back of my mind and when it came time for this recording I sent him the tunes, he really dug them, and then it was just figuring out a time where I could get him to fly in. I got him in for one day. I wanted to get three tunes done, and he was a champion—totally engaged in the process. It was one of the highlights of my musical activities thus far, for sure.

Talk about how you divide up the guitar chores for the songs he's on, like "What You Got to Lose" and "Sho Nuff."

For the tunes that I wanted Robben to play on, I picked ones that had some cool changes because I knew he'd just play the sh*t out of them. So when he was massaging all these changes in a really eloquent way, I didn't want to go, "Oh yeah? I can do some of that too." I wanted to make sure that whatever I did would be different enough, yet complementary to what he did. So I tried to just let Robben really shine in what he did and then make a statement of my own.

For "Sho Nuff," I'm doing the head, which I doubled in the beginning. He's comping through most of the tune. He played his early '60s white Telecaster through a Black-face Twin and the overdrive he used was actually designed by my buddy, Tim Jauernig—the guy that made the Gristle King pedal. We plugged Robben into the prototype for what we will call the Viscosolator. He does the first solo, which is masterful. The way he plays over changes and his way of really laying back on those triplets that he does, it's just sublime. All of his solos on this record are frickin' great. I had to figure them all out of course [laughs].

You trade off with Joe Bonamassa on "Simone." Did you guys track together?

He recorded by himself out in California. Joe's busy. The guy works nonstop. He played a Tele on that track into a Line 6 amp. He was doing a session for somebody else and he was using a Line 6 head. He got this cool tone, and just ripped it. The kind of going back and forth in the solo sounds remarkably like we did it live together but we didn't. I was very pleased that Joe participated. That was good, clean fun.

You're one of the top product specialist and gear demo guys in the whole world. It's a great gig that a lot of guys would kill for, but does your day job hinder you being taken seriously as an artist and as a guitarist?

Yeah, I think so, but here's the deal: I know that if I would tour nonstop and take any gig anywhere to promote myself, that would definitely help me as an artist. But I've got four kids and I'd like to stay married. So, as a result, I've had to carve out a niche of doing a variety of things so I can be an artist with a level of integrity that I find satisfying, but by

EarthQuaker Devices



Hoof Fuzz & Tone Reaper Fuzz with Analog Octave Up



Full Range Overdrive



EQ & Booster



Germanium Overdrive

Hand Made Effects Pedals | Akron, Ohio | www.EarthQuakerDevices.com

Custom

Your Tone. Your Style.



© 2015 PRS Guitars - Photo by Jordan McLachlan

Custom 24 in Jade with a 2 Channel H amp



Custom 22 in Orange Tiger with a Dallas Combo amp

Now it's easier than ever to find your perfect PRS Custom

The PRS line is always expanding to meet your needs. Now you can have the Custom 24 or Custom 22 with your choice of our vintage-inspired 57/07 pickups or our more contemporary HFS and Vintage Bass pickups. Options also include your choice of three neck shapes, a PRS stoptail or PRS tremolo bridge, and more than twenty colors.

Check out all of our guitars and amplifiers at www.prsguitars.com or at a dealer near you.

PRS PAUL
REED
SMITH
GUITARS

CLICK HERE



KOCH AND BONAMASSA JAM BEHIND THE CHEDDAR CURTAIN.

the same token be able to actually make an amount of money to support a suburban existence. So there have been sacrifices made, but I love everything I get to do. I have fun doing a Fender clinic, a video for Wildwood Guitars, or a Hal Leonard clinic. They let me do my thing and I have complete autonomy, which to me is insane, because *I* don't even know what I'm going to play, much less say [laughs].

It certainly seems like your day gig has given you this foothold in the industry where you can put out a record that sounds exactly the way you want, and you can have all these amazing musicians play alongside you.

When I sit back and think that Robben Ford is on my record, or that I just sat in with Joe Bonamassa at the Chicago Theater, or that Paul Barrere of Little Feat, one of my favorite bands of all time, is all over my new record, it is kind of surreal. I definitely cannot complain. ■

TAKE YOUR PICK

♥♥♥
Your Source For
Low Prices On Top Brands



GRETSCH

Fender

Schecter

Marshall
AMPLIFICATION

MESA
ENGINEERING

Ibanez

Martin & Co
EST. 1833

FULL COMPASS
PRO AUDIO | VIDEO | AV | LIGHTING
MUSICAL INSTRUMENTS

**Call 800-356-5844
or visit fullcompass.com**

Leading The Industry For Over 35 Years

Follow Us
f t You Tube



Request your **FREE**
540-page catalog

Call a
Sales Pro
Today!





Many styles One voice

Robben Ford is the master of many musical styles. But when it comes to his speakers, there's only ever been one choice.

Robben Ford



Find out more



www.celestion.com

CELESTION

PAT TRAVERS Rock Guitar Powerhouse

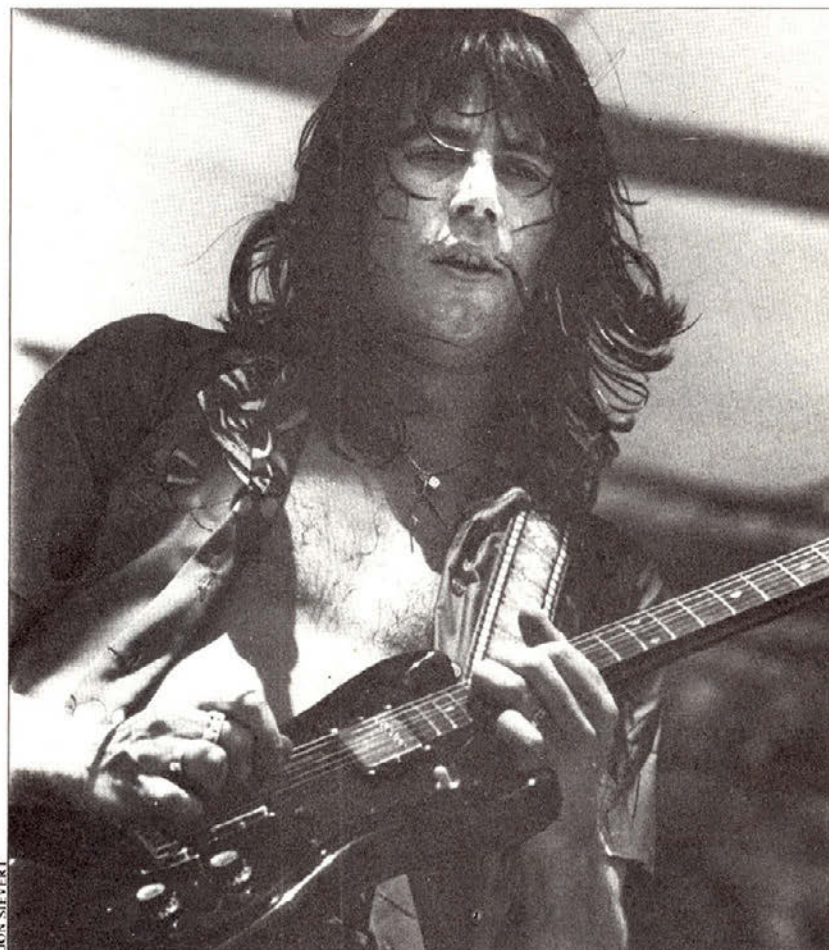
By Jas Obrecht

FROM THE OPENING notes of his first album to the screaming twin-guitar finale of the recent *Go For What You Know* L.P., one characteristic of Pat Travers's music has remained unchanged: The guitar reigns supreme. During the mid-'70s, while many rock and roll axemen were retrying old licks or struggling to rekindle the spark of the late-'60s, Travers was busy fronting a power trio, refining his spontaneous go-for-broke leads and highly developed rhythm style, and experimenting with blends of new effects. Today he can make his strings sing with joyous legatos, jump in tightly fused rhythms, or cry with bent notes packed with enough blues to stop a dawn. And with the addition of Pat Thrall, a brilliant player in his own right, the Pat Travers Band can now boast of having one of the best dual-guitar teams in rock and roll.

The Pat Travers story begins in eastern Canada, shifts across the Atlantic to London, and finally settles on the stages of the largest venues in America. Pat was born on April 12, 1954, in Toronto, Ontario. A year after he picked up his first guitar at age 12, he witnessed Jimi Hendrix (*GP* Sept. '75) perform in Ottawa. During his teen years Pat fronted his own band, playing dance and rock music in French clubs around Quebec. Some of the gigs, he remembers, were less than easy: "One place was so tough that even the police were afraid to go in there. We played seven nights a week, five 40-minute sets. We did have one day off when the place caught fire." By the time he was 15, he had begun teaching himself drums and keyboards.

One night, while playing the Nickelodeon club in Toronto, Travers was spotted by Ronnie Hawkins, one of the original '50s rock and rollers. Soon afterwards, Pat quit the Ottawa-based French group he was in, Merge, to go on the road with Hawkins. He spent the next year with him, playing rockabilly, country music, and old rock and roll standards. The gig gave him the chance to improve his playing and develop his singing voice.

Early in 1975 Travers took stock of his life and decided to leave Canada. Just 20 years old, he had already played in bars for more than five years. He traded in the tuxedo and tie that was part of the Hawkins routine and flew to England; the decision proved to be a fortuitous turning point in his career. A benefactor provided him with a Marshall amp, a wah-wah pedal, and a few hours of studio time. Travers put together a demo tape of some non-original



material and began making the rounds of record companies. He hooked up with David Hemmings, his current manager, and signed a recording contract with Polydor. With Peter "Mars" Cowling (who has been his close friend and bassist throughout his recording career) and drummer Roy Dyke, he formed a power trio. Pat recorded his debut album, *Pat Travers*, in April 1976. In addition to lively covers of the classics "Hot Rod Lincoln" and "Maybellene," the album also included five Travers originals, including his show closer, "Makes No Difference." Even during his first tour in support of an album, Pat managed to establish the easy rapport that characterizes his relationship with his audiences. Clad in a jump suit bedecked with a maple leaf, he frequently appeared onstage barefoot.

In autumn 1976 Dyke was replaced by Nico McBrain. The band recorded the

Makin' Magic LP and went on their first headlining tour of the United Kingdom. Pat recorded one more album in England, *Putting It Straight*, before moving to the U.S. If, as the Chinese proverb says, a picture is worth a thousand words, then the before-and-after jacket photos on the *Putting It Straight* album speak volumes. On the front cover Travers, standing in an office in front of enough equipment to make the neighbors two blocks over call the cops, appears ready to strike a chord as a bespectacled, cigar-chomping, "Kid, I could make you a star" type music mogul looks on with a bored expression. In the back photo the office is *totally* trashed. The mogul, clutching the remains of a broken teacup and what was once a cigar, stares in disbelief through shattered lenses as Pat steps out of the frame with a cocky thumbs-up pose. Such is the power of Travers-style rock and roll.

In 1978 Travers finally found in Pat Thrall a guitarist capable of adding a new dimension to the group. He also replaced McBrain with Tommy Aldridge, who had drummed with Black Oak Arkansas. With this lineup he made *Heat In The Street* and the recent live album, *Go For What You Know*. Recorded in Florida (the band's current home base) and Texas, *Go For What You Know* finds Travers and Thrall tossing riffs back and forth as if they had been doing it all their lives. Unquestionably, the marriage of their guitars was one made in heaven.

Aside from being an exceptionally gifted rhythm player and an expert lead guitarist (despite his claims to the contrary, he can be very fast), Pat Travers is also a talented songwriter and arranger. With each successive album he has featured an increasing number of original cuts. On *Go For What You Know* the compositions range from "Stevie," a piece of brotherly advice set to a haunting melody, to the autobiographical "Hooked On Music" and the no-holds-barred call for individual freedom of "Makes No Difference."

* * * *

HOW DO YOU compose songs?
It varies. Usually what I do is come up with a riff or a section of chords, or even a kind of rhythm or sound, and I'll put that down on tape on my Teac and sort of add ideas, experiment with things. A lot of the tunes that we do are very difficult to play and sing at the same time, so I have to disassociate myself from the rhythm or the riff and just be the vocalist, so when they're down on tape I can hear them in different ways.

Do you usually do the music first?

More or less. There are very few things I have written the lyrics for right away, like "Dedication" [*Putting It Straight*] and "Stevie" [*Makin' Magic* and *Go For What You Know*], which was written for my little brother. I usually just write as I go along. For some of the new material we've done, I just came in and played a progression on the organ. Pat Thrall and I were together at the time, and he plays drums, so we put it down on tape. I immediately grabbed a mike and started jamming vocally along with it, and the whole thing came together in like 15 minutes. I have no real set way. I wish I did; it would sure make it easier because it's frustrating when you lose that creative thing.

Can you just sit down and be creative, or are most of your ideas the result of sudden inspiration?

Most of the time it's just spontaneous. I'll get an idea and I'll go for it, or I'll get an idea and store it for a while, come back to it later, and be able to approach it in a totally different way.

Do hooks ever come to you when you don't have a guitar in hand?

Sometimes. I dream. You know, I'll

Continued

PAT THRALL Co-Lead With Travers

By Jas Obrecht

AFTER AUDITIONING OVER 70 guitarists and 40 keyboardists in hopes of finding someone who could both complement his playing and inspire him to explore new areas, Pat Travers finally chose Pat Thrall to complete his band. Besides having fast, clean chops, an identifiable sound, and a lot of creativity, Thrall also had over half a lifetime's experience as a performing musician. In the few years before joining Travers, he played and recorded with some of the most critically acclaimed progressive rock and jazz-rock fusion acts, including Automatic Man, bassist Alphonso Johnson [*GP*, Nov. '76], and percussionists Stomu Yamashta and Narada Michael Walden. Pat's also one of the nicest guys you could hope to meet.

Patrick Allen Thrall was born in Alameda, California, on August 26, 1953. His father Jerry—a director, playwright, newspaperman, and artist—and mother, actress Maggie Thrall, encouraged their children's interest in the arts. As long as he can remember, Pat has been around music. He was first inspired to take up an instrument when he was 11 and saw a classmate drum along to a recording of the Surfaris' "Wipe Out" at a talent show. "The reaction this had on the people in the auditorium overwhelmed me," Pat recalls. "As I was walking home, it was probably one of the most stoned times I've ever had. I felt so exhilarated and inspired. I knew that that was what I had to do: Music and entertainment were definitely it. That day was a turning point in my life." Pat borrowed a neighbor's drums and made his debut four months later with a local band, the Younguns, playing a Cub Scout meeting for \$2.00. The group's guitarist owned a Fender Stratocaster and a Deluxe Reverb amp, and after rehearsals Pat would turn up all the amp's controls and experiment with the guitar.

For the next four years Thrall played drums in various local acts, appearing at small clubs and Coast Guard bases. For a while in 1968 he was the lead singer for a band called No End. A flautist in the group finally convinced him to play guitar full-time. Pat gave his drums to his brother and moved into the basement of his house. Armed with a rented Vox Bobcat electric guitar and early Jethro Tull and Steve Miller [*GP*, Jan. '78] albums for inspiration, he began to seriously study the instrument.

At age 16 Pat joined an Oakland-based psychedelic band, the Soul Agents. From there he went on to a power trio, Cookin' Mama, in 1969. At first he played a Gibson SG with the band; later on, during a cross-country tour, he picked up a '56 Gibson L-5



for \$800.00. In 1972 Pat changed bands again, becoming a member of Rags, a group from Berkeley, California, that was originally politically oriented but later turned Top 40. It was while he was with Rags that Pat bought his first Strat. "This was a '61 that had an original green metal-flake finish—it must have been a custom number for some surf band," Pat affectionately recalls. "It was absolutely the ugliest, most pretentious-looking instrument you ever saw, but it played fantastically, beautifully. It had a bird's-eye maple neck. Ever since then, I've been totally into Stratocasters."

PAT TRAVERS

wake up after having a dream of something really, really neat. Luckily, my manager gave me one of those portable dictating things, and if I've got a line I'll shout things into that. Not only that, I have a really good memory. I can remember things for months and months. I write very few things down.

Was the guitar your first instrument?

Yeah, because it was the most accessible.

When did you get into playing keyboards and drums?

Oh, I guess when I was about 15. I've always dabbled on both because I get bored with the guitar.

Do you play bass, too?

Yeah. I'm not a very good bass player, but I do have a different style. I just like to do everything. I'm into the production side of things. And I'm also looking forward to producing other artists; you know, getting capable enough in the studio where I could do that.

What made you decide to start playing?

I guess the first time I saw the Beatles and the Rolling Stones on the *Ed Sullivan Show*—the excitement. That whole thing of being special appealed to me. I wanted to be respected as a musician. In fact, I've been a professional since I was 14. I always had faith in myself. I knew I was good.

What music were you listening to as a kid?

Everything, everybody. I was into all the guitar players, but I listened to all the other bands, too. My influences are nobody in particular and everybody in general.

You saw Jimi Hendrix when you were young.

When I was very young—I was 13. It probably had some effect on me because it was very awe-inspiring. I don't even remember the show that much. It was in Ottawa, believe it or not, of all places. He actually played there. He was so cool.

When did you start playing guitar?

When I was 12 I got my first guitar, which my uncle gave me, and an easy guitar method book. I learned all the notes on the guitar, a few basic chords, and this and that. I'm not really super technical. I know a lot about music—timing, modulations, voice, and things like that. When it comes to super technique on the guitar, I've always been more spontaneous than anything else. I come up with my best things just like if they were just laid on me and I haven't had time to think about them.

Did you start with an acoustic?

For a very brief period of time. I got a Gibson Les Paul just after my fifteenth birthday. It was one of the ones they re-issued in 1968.

Did you spend a lot of time practicing?

No. See, I'm not one to practice all the time. What I do is sit down once every three or four months for two weeks and just do stupid scale things or things that are diffi-

cult, even if they don't sound neat—just things that are difficult to play. I use the electric guitar for sounds and for sustain. A lot of what people dig about my playing is just purely on a sound level—making the guitar have some cadence or whatever, making it speak or sing. I'm not a fast player by any stretch of the imagination.

What was your first band?

Red Hot. We started out when I was 15. We played high schools and church basements. Then we went into the clubs around Quebec and Ontario. I played in the bars for about four or five years. We were just doing cover versions of other people's tunes, and I was backing up strippers and country and western players, getting drunk every night and doing a lot of speed. This kind of work just gave me the stamina. If you play that often you just can't help but be good.

Did you gig every night?

Gigged every night, five sets. It was crazy. But then I hooked up with Ronnie Hawkins and played rockabilly, early rock and roll music, and some country and western. Did that for a year. After I played with him I took stock of my life and where I was at. I was 20 years old; I didn't want to play in clubs anymore. I wanted to write my own music and become a recording artist—just become something more than a local hero. So I up and moved to England. I was very lucky. I met up with some nice people right away, and it was a very inspirational

Continued

DR103
100 Watt
Valve Amplifier

SE4123
100 Watt
Speaker Cabinets

SA112FL
100 Watt
Bulldog Amplifier
w/ 1 X 12" Speaker

HIWATT: A legend in sound.

If you are looking for the rich, full, harmonic sustain of valve amplifiers, then you are ready to witness the world renowned sound of Hiwatt!

DR504
50 Watt
Valve Amplifier

SE4122
150 Watt
Speaker Cabinet

SA112
50 Watt
Bulldog Amplifier
w/ 1 X 12" Speaker

FOR MORE INFORMATION ON OUR COMPLETE LINE OF AMPLIFICATION PRODUCTS CONTACT:

HIWATT

21750 Main Street, Matteson, Illinois 60443
Phone: AC (312) 481-6940

alt Fano

Alternate reality that's sweeter than candy: the new Alt de Facto GF6 semi-hollow from Dennis Fano. Inspired by iconic semi-hollow bodies but carved from solid wood. Featuring a compound radius fingerboard, acclaimed Fano distressing, custom Fralin P-90's, Gotoh vintage style tuners, TonePros T-O-M & Stoptail, aged nickel hardware and a wide choice of tonewoods.

fano
guitars

FANO GUITAR DIAMOND DEALERS

Humbucker Music
humbuckermusic.com

The Music Zoo
themusiczoo.com

The Guitar Sanctuary
theguitarsanctuary.com

Coda Music UK
coda-music.com

GTR Store
gtrstore.com

Wildwood Guitars
wildwoodguitars.com

Max Guitar
maxguitarstore.com

Rainbow Guitars
rainbowguitars.com

For a complete list of Fano Guitar dealers see fanoguitars.com • GF6 • GF4 Bass • Clean Fanos • Custom Sphears

PAT TRAVERS

period for me.

Did you know any people in England before you went over?

I knew nobody. Peter La Fay, a guy from my hometown, had been very lucky in his business, and he wanted to see somebody make it, or at least give somebody the opportunity to make it. So he bought me a plane ticket, gave me enough money to survive without having to work for four months or so, and paid for my demo sessions. After that I hooked up with my manager, David Hemmings, and my bass player, Mars. It was all very exciting. Things were happening. All of a sudden there was a lot of tension.

What was your life like the first few months you were there?

Well, I went through a certain amount of culture shock, but I adapted pretty easily. My mom's English. I was by no means rich; I had £25 a week for a long time, man. It was like being total unknowns, total nobodies. But we believed in ourselves so much that we got through that.

How did you find other musicians for your band?

I just went through *Melody Maker* and hired two musicians and a rehearsal studio, went in, rehearsed unoriginal songs for two hours, and then hired a 16-track recording studio and made my own demo. Then I just started knocking on record companies' doors.

Didn't you achieve your first success in England?

Well, moderately. When we started doing our really good stuff and started sounding good, the whole punk thing and the new wave phenomenon came by and we got totally ignored by the British rock press, which in the United Kingdom is basically the only communication information on what's happening. They were very indifferent towards us. We sold a respectable amount of records and all our tours were sell-outs, but I just got fed up.

What made you decide to front your own band right from the start?

I guess I wanted to be the one responsible. I didn't want to have to make excuses for anybody else.

When did you record your first album, Pat Travers?

In '76. It was my twenty-first birthday present to myself. We had just signed with Polydor Records at the time, and they were very anxious to get us into the studio. Even though I didn't have enough original material to fill an album, we went in anyway and filled it up with songs like "Boom Boom" and J.J. Cale's "Magnolia." "Magnolia" was my own interpretation, but it still had that lazy Cajun Louisiana kind of feeling to it. I think it was good.

Did you double-track the guitar on that tune?

Yeah, I did. I did the first solo first, and then we moved my amp into the fire escape

and put mikes all around it and got a natural echo sound. I double-tracked that and just used it as an echo.

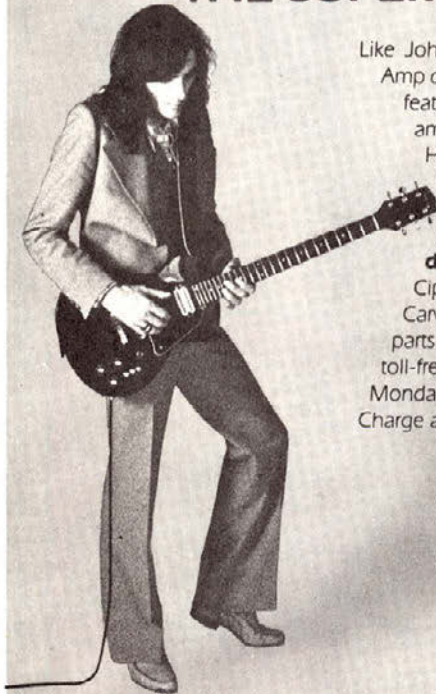
What guitar did you use on that album?

A black Fender Telecaster Custom with a Fender humbucking pickup on it. I've still got it. Pat uses it as a spare. That's a great guitar, man. You can kick the shit out of that sucker and it never goes out of tune. But I prefer a double-cutaway. That's why I originally wanted a Les Paul double-cutaway, but I found this Gibson Melody Maker that felt real nice, so I got that guitar. Then I got another Melody Maker in San Diego about a year ago, and I use that for half a set now.

Are your Melody Makers modified?

Not really. I've been really lucky. When I bought them they had those little slim pickups on them, which were pretty useless, I thought. They just didn't have a whole lot happening. So I dumped those and had straight Gibson humbucking replacement pickups put in them. The pickups on my black Melody Maker didn't sound the same as the ones on the red Melody Maker, which I use most of the time, so I had the wiring changed inside. They were just rewire or something. So now the guitars are a little closer in sound, but the black one, for some reason, seems to be a little hotter. In a way it's a drag because it tends to squeal a little bit. But the red one doesn't squeal at all. I can pretty well hold it up to the speakers at full blast, and it won't make any noise at

THE SUPER HOT VT112 AMP



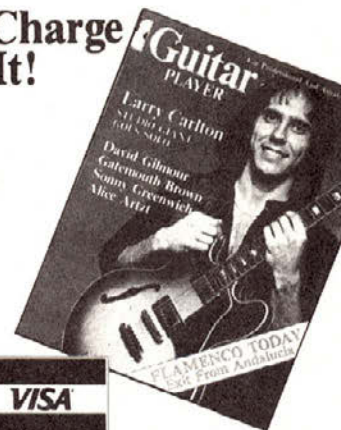
Like John Cipollina you'll find the CARVIN VT112 Amp delivers the sound you're looking for. Special features include: channel switching, series pre-amps for natural sustain, 7 band active EQ, Hammond reverb, 50W from EL34/6CA7 tubes, one 12" speaker and bullet-proof construction guaranteed for 2 years. We can hold the price at \$325, because we sell **direct only!**

Cipollina is also using the Carvin DC 150 Guitar. Carvin offers other models, sound systems and parts. Write for a **free** 64 page color catalog or call toll-free 800-854-2235 (California (714) 747-1710) Monday thru Friday for more information. Master Charge and Visa available.



Carvin Dept. GP-112, 1155 Industrial Ave., Escondido, CA 92025

Charge It!



It's Simple.

Charge your subscription (\$18 for 12 monthly issues) by sending your order with your card number, expiration date, your name and address to: **Guitar Player**, Dept. 16A, 20605 Lazaneo, Cupertino, CA 95014. (Allow 6-9 weeks for shipment of 1st copy.)

A GPI Publication

all. Melody Makers are great guitars because they stay in tune, and you can bend the necks and do all kinds of things to them. I don't like wham-o bars [vibrato bars] because the tuning problem just drives me up the wall, so I just got into bending the necks.

Do you have any special techniques for doing this?

I just grab it and push it forward. I do it with any guitar; I've been doing it as long as I can remember. It doesn't throw them out of tune at all. Melody Makers don't have string trees, and I use new strings every night, every gig.

What kind of strings?

Dean Markley—.009, .011, .016, .024, .032, .042, starting with the high E. It's been a long time since I actually changed the strings myself. I don't have the time.

Who takes care of your guitars?

A couple of guys. The main one is Graham Cook, who's been with me for two-and-a-half years. We call him Cookie or the Indelible Man because he's got all these tattoos.

What other electric guitars do you have besides the ones you've mentioned?

I've got a Les Paul Junior double-cutaway; it has the stock big black single-coil on it, which I've left on, but I've added a humbucker next to the neck. I have no idea what year it is. The Telecaster, I know, is a '73, but the other ones, I have no idea.

Do you own any acoustic guitars?



NEIL ZOZOWER

No. I had an Ovation acoustic that my manager gave me—top of the line, gold-plated. I had it for three months and it got stolen. I haven't had another one since. See, I'm not a collector or anything like that. With my electric guitars I ask only that they stay in tune, don't feed back, and have lots of sustain. That's all that's important to me.

How do you tune up before a show?

Usually one of the guys will tune my guitar up before I get there. Then I'll yank the strings out a bit, play it 10 or 15 minutes, and hopefully it will stay in tune. We jam in the tune-up room every night; that's how we get ideas for new material. Recently I've been real lucky because one of our coach drivers likes to play guitar, and so I tell him that if he feels like picking it up, play it, because it saves me a lot of time if I can't get to the gig soon enough. It's just a question of the guitar's having been played for a while. It's not real cool to stretch the strings out too much because they lose all their tonality. Usually three or four real good tugs on each string and then bending them out really hard with the left hand will do it.

How do you finger the strings when you tune them?

I start in the middle of the guitar instead of at the low E or high E. I'll tune the E on my D string—the second fret—to the E note on Mars's G string on his bass. Then I'll tune the guitar in fifths or octaves, starting with my A string next. I'll tune the A to the E note; that's a fifth. Then I'll tune my B and my G strings: I'll play an A note on my G string. After that I'll go down to the low E and tune that an octave below the E in the middle, and then I'll work back to the high E on the other end. This way there's equal tension all the time, every time you tune up, especially if you're coming up from being flat. I've found that if you start

Continued

STEP UP TO QUALITY and DURABILITY

at Affordable Prices!

SOUND REINFORCEMENT ENCLOSURES ... FROM CLUB TO CONCERT SIZE

- CUSTOM DESIGN ENCLOSURES
- MICROPHONE "SNAKES"
- BASS ENCLOSURES
- STAGE MONITORS
- RADIAL HORNS

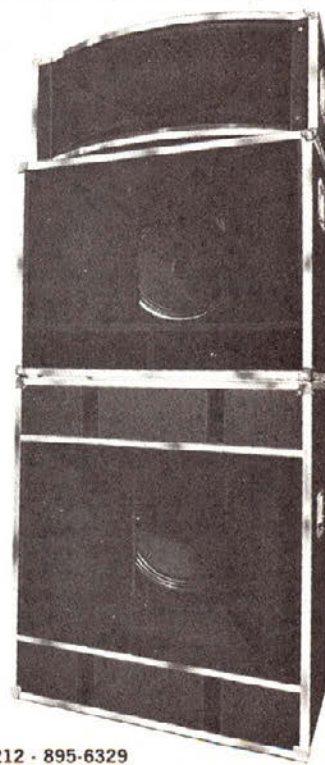
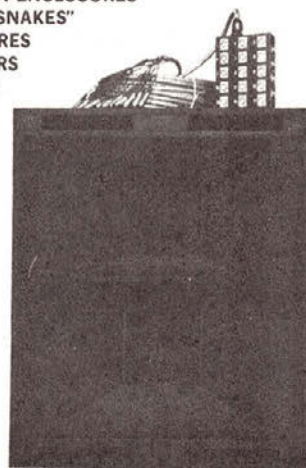
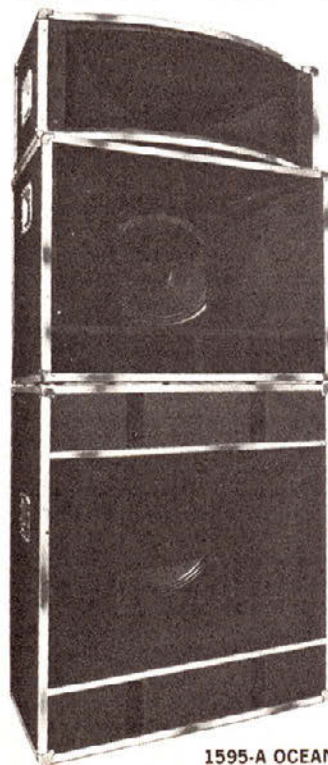


SEE THEM
at YOUR LOCAL
SMP DEALER
or WRITE for
FREE
CATALOGUE



Super Musical Products, Inc.

1595-A OCEAN AVENUE • BOHEMIA, NEW YORK 11716 • 516-589-9027 / 212-895-6329



PAT TRAVERS

tuning at one end, by the time you get to the other end the guitar has gone sharp, and it's a never-ending battle, at least for me. I don't know about anybody else, but sharp always sounds flat to me. It's really easy to panic onstage and think that a string is flat, and then you jack it sharp. Then all the other strings sound flat to it, so you tune them up. Then you end up a semitone sharp. You really have to take a deep breath and just go down. I'll always tune the string flat and then go back up again; it's easier to hear the waves.

What kinds of fingerboards do you prefer?

I usually like rosewood. Ebony is nice; it takes a little while longer to work it in. A

rosewood neck is very porous, and it only takes about 10 or 15 minutes before it has absorbed some sweat. It's not as slick as the ebony. It takes ebony longer to absorb sweat, so it's a little slipperier. I have a Telecaster with a maple neck, and it took me a long time to get used to playing that.

You've gone to using wireless transmitters.

I use a Schaffer-Vega SVDS wireless transmitter [Ken Schaffer Group, 10 E. 49th St., New York, NY 10017], the top of the line one they make. I've modified that a bit. I changed the antenna because I found I was having a lot of trouble with crackling noises and stuff. The unit itself does have a squelch control on it and a noise gate, but the noise gate is really sensitive, and any kind of sound at all that comes from the

transmitter will automatically open the gate. Because the signal is all so compressed, it comes out just as loud as everything else. So we changed the antenna wire on the transmitter itself, and that got rid of all the noise and now it's perfectly quiet. I've been using it for nearly two years now, and I'm really happy with it.

Have you had any other problems with them?

I've really had few problems with them. Just the odd things shorting out, but that's because the transmitter gets bashed around so much. They give me more control over my input level to my Marshall amps; I don't have to run them as high. A wireless transmitter has compression, like an FM station that uses limiting. You have to completely readjust the settings on your guitar. Plus using one gives me a little more freedom onstage. Like everybody says, "Oh, how far can you go?" I can go 300 yards. The only problem is that as soon as you get 30 feet away from your amp, there's a delay. Radio waves travel faster than sound waves, so you're hearing it after you've played it.

Does that throw you off?

Well, that's why I have the person who does our monitors follow me around when I'm onstage. He'll bring me up to whatever monitor I'm next to, because otherwise I'd just lose it. [Ed. Note: For an overview of wireless transmitters for guitars, see Tom Mulhern's article in GP's March '79 issue.]

How do you set the tone controls on your guitar?


I don't have any tone controls. I basically just have two volume controls, one for each pickup. I set the rhythm volume at 8, the lead volume at 10. The 8 setting seems to drop the guitar down quite a bit in volume, and it also changes the sound slightly. You lose a lot of your top end. But then if I back it down even more for some real quiet stuff, down to about 2 or 3, it seems that the top end comes back again. I don't know why.

Do you remember what effects you used on the Pat Travers album?

Just a Cry Baby wah-wah and an MXR Phase 100. I've had the same effects pedalboard for nearly two years now.

What's in it, going from left to right?

First I have the Phase 100. I've had the controls sawed off it with a hacksaw because I got fed up with either knocking them with my foot or having people readjust them. They have slots in them and can only be changed with a screwdriver. I set the phase cancellation control on the left to the most extreme setting, clicked all the way to the right. I run the speed about a little right of midway position. I've had this effect for about three-and-a-half years. From there I go into an MXR Blue Box, which adds a second pitch two octaves lower than the note you hit. I set the output control up full, and I vary the blend control between having it full right, so it gives me almost a distortion box sound, and blending it with the lower octave. You can't play real, real



POWER UP

In the desert of dwindling energy, ROCK AMPS are a power oasis—a new energy source.

Power up with one of our high performance guitar or bass amplifiers in solid wood or utility cabinets.

ROCK AMPS—making the most of your natural resources.

For product information and dealer nearest you, write:
ROCK AMPLIFIER CO., 489 W. Holt Ave., Pomona, CA 91766

fast with that thing at all because it's just so noisy, fuzzy. I use that for real slow, sort of growly things on the low strings. It only works well in conjunction with a phaser; you really have to have the two together. After that I go to the Cry Baby wah-wah.

Where do you go from there?

I come out of the pedalboard, go to a 50-watt Marshall, out of the 50-watt Marshall to two Maestro Echoplexes. I adjust one for whatever the tune is; usually it's sort of on a long repeat. The next one is set on a real fast repeat, the closest one I can get. It's almost like an ADT [automatic double track] sound. And that goes from there into my A/DA flanger [Analog/Digital Associates, 2316 Fourth St., Berkeley, CA 94710], so I in effect flange my echo repeats as well. So if I hit something, I'm not only flanging what I'm playing at the time, but also the repeats, so you get a spacey, ethereal sound. But because the repeats only go into the two 100-watt Marshalls I use, I get a nice stereo effect onstage, especially on the real short delay. I also go into a Leslie, but that's a separate output from the pedalboard. That's on all the time; it's just part of the overall sound I get.

Do you ever blow speakers?

Not really, because I don't run them real, real loud. I'm also using a 100-watt Altair power attenuator [202 W. Bennett St., Saline, MI 48176] onstage. I'm going to try and look for another brand, I think, because the Altair's controls aren't infinitely variable—it only has positions. It has like 10 or 12 different position settings on it, but as soon as the thing is clicked in, you lose so much volume it's incredible. And it changes the sound; it makes it a lot fuzzier. But it has made the up-front sound a lot easier to work with. I have to run it up louder in the monitors to compensate for it. I've also got four Marshall bottoms onstage, but I usually only use two of them. The other two are backups. I did blow a speaker not so long ago, but that was the first one I've blown since I've been using Marshalls. They can take quite a bit, and I have heavy-duty speakers in them.

Do you use one guitar for rhythm and another for lead, either onstage or in the studio?

No, I like to just stick to the one. Varying between the back and front pickup is enough of a tone difference. And also with the way I play or pick I can get enough of a tone difference, relying a little bit on the mixing of my effects. I think they change things around a lot.

Your tone has changed a lot over the years.

•Yeah, I've been going for a wider kind of rhythm sound. In a way it's taken away a little bit of the sustain on my lead sound, but I'm getting that back together now. The Altair sort of helped that out a bit. But then again, it works in the opposite direction; it makes your rhythm sound a little fuzzier. But I will persevere and get it worked out.

Continued



(THE INSIDE STORY)

TUBES ROLL 'n ROCK

It started soon after TV, and just before "dual headlights." Musicians discovered something new with a sound all its own — *Rock'n Roll*. Just who, when, and where, no one seems to agree. But we do agree on the "how". At a minimum it took drums, a bass, and, of course, the electric guitar and amp . . . a tube amp. Almost twenty-five years later it still takes those same basics to Rock'n Roll. The music has evolved, but the "sound" is much the same . . . and players still love tube amps. Despite millions spent to "convert" them to transistors, the overwhelming choice of musicians is tubes. Why? If you listen, you'll *hear* the difference. If you play, then you can *feel* it. Tubes have the "sound" and the "touch". Many transistor amp companies have given up and now offer tube amps (or soon will). So it would seem that the tube amps' future is at last secure. **Wrong, it's looking worse than ever, and here's why.** Tube amps need tubes. The "tube sound" comes from tubes, not a Brand Name, and that's the big problem. Tube quality is at an all time low, and the reason is obvious. The few remaining tube makers today sell a lot more transistors and simply don't care about tubes. As a result, less and less is spent each year on re-tooling. Without tight tooling, consistency is impossible. Sound hopeless? It was. Now there's a company in California who does care, and they've got the problem solved.

MATCHED FOR MUSIC

GROOVE TUBES is a company formed by musicians who own tube amps. They are quite familiar with the tube problem. They test thousands of tubes, obtained from the best current source (it changes), toss-out the "lemons", and package the remainder into closely "matched" sets. The GROOVE TUBES matched sets will greatly improve any amps tone and sustain — here's why. Tube amps use a circuit called PUSH/PULL. Half the tubes PUSH, the other half PULL, amplifying the sound "wave". An unmatched set of tubes work against each other, losing sustain and wearing out fast in the process. The GROOVE TUBES sound fantastic and since they outlive an ordinary set many times, they'll save you money.

WHERE TO GET THEM

Musicians in California have been buying GROOVE TUBES from a few hip pro shops, but it will take 12 to 18 months before GROOVE TUBES can provide general distribution. ASPEN & ASSOCIATES has obtained a supply of GROOVE TUBES and will be offering them for sale direct to you starting in November. The matched sets currently available are for Fender amps using two or four output tubes, and they will work nicely in amps with similar circuits (most amps). The GROOVE TUBES pre-amp set (six to a set) also fit those amps, and in addition, allow for various tonal options depending on placement (directions included).

GROOVE TUBES are packed and shipped inside crushproof plastic pipe containers, and can be mailed at no cost or shipped UPS Blue Label for an additional charge of \$5 per set (recommended).

ASPEN & ASSOCIATES guarantees GROOVE TUBES to your satisfaction or we'll refund the purchase price plus shipping. To order GROOVE TUBES just call us Monday through Friday, 9:00 a.m. to 4:00 p.m. (PST), and use your VISA or MASTERCARD. Or fill out the form below and return it by mail. Cashier's Check or Money Orders bring faster delivery.

*Fender is a registered Trade Mark of CBS Musical Instruments.



ASPEN & ASSOCIATES (213) 362-1551
13964 SHIMMER AVENUE - SYLMAR - CA 91782 - NINE TO FOUR (PST)

Send me the following quantities:

- _____ matched output set, 50 wt. (2 6L6 GC) @ \$40.00 per set
- _____ matched output set, 100 wt. (4 6L6 GC) @ \$80.00 per set
- _____ matched pre-amp set, fits both (4-12ax7+ 2-12at7) @ \$45.00 per set

(California residents add 6% sales tax.)

(ADDITIONAL MODELS COMING SOON!)

Enclosed please find the total sum of \$_____ plus \$_____ for UPS Blue Label charges (\$5.00 per set and worth it!)

Name _____

Address _____

City _____ State _____ Zip _____

Mail to: Aspen & Associates • P.O. Box 4753 • Sylmar, California 91342

PAT TRAVERS

I'm happy with the sound I'm getting now, especially in the studio. The last time we were in the studio I really worked on it, and now I'm getting a killer guitar sound; it's not just in the studio, it's everywhere. It's just a fine balance between the Leslie and the 100-watt and 50-watt Marshalls.

Has your recording strategy changed very much?

A lot. Mainly it's been influenced by the live album, and just sort of live albums in general. A lot of the new wave stuff, like the Police's first album [*Outlandos d'Amour*, A&M, 4753], really impressed me with the sound. You know, that just recorded-live sound. Also, instead of trying to EQ the shit out of everything in the studio to get it

to sound good, I've spent a lot more time with [producer] Dennis MacKay, studying the different types of microphones that are available and finding the proper mike for the proper job because they all sound different. Miking up is so important. Use the right mike and don't just slam one on and EQ it until it sounds right. Experiment with different ones.

What do you find you're using most now?

I use a Neumann U-87 up close and a Sony 414 for an ambience mike. And I use a Shure 57 on the Leslie.

How many tracks do you usually record your guitar parts on?

My basic sound requires five different tracks, and that's just being played once. The reason for doing this is so I don't have to double-track something to make it sound

fatter or whatever; it's already there. We're trying to really avoid doing any overdubs at all this time unless it's in the vocals or if, say, a solo that was done while we were doing the backing track needs patching up. You get more feeling behind it when you're out there jamming. A lot of the pressure is off, and it's not so difficult. You actually hear the solo and play with it. If Pat's playing, my rhythm will go up and down in dynamics according to what he's playing. That way you get a livelier sounding track.

How do you set up in the studio?

Basically the same way we do onstage.

Do you get much input from your label?

Advice as to what to record or play?

Only positive input. Like they don't really have that much of a say. Let's face it—they pay us to record for them, and if they don't like what we're doing, then we should go someplace else. It's usually just positive. They'll send me ideas, but that's cool. I don't think that anybody should get uptight about that. Generally speaking, the people that I do get input from I respect—they have experience and knowledge. It's not like, "Hey, this is what you should be doing." It's, "Here's an idea. Why don't you try this out?" So I always say, "Yeah, I'll consider it."

In 1978 Polydor rereleased some of the material from Pat Travers as a red-vinyl record called The Pat Travers You Missed Mini-Album. Is this material the same as the originals?

No. When they said they wanted to re-release that, I said okay, fine, but I want to do something with it. *Pat Travers* was the first album I had ever done—10 days in a 16-track studio—so I got them to send me the two-track mixes and I recued them at Quad-Radial Studios in Miami. What I did was split it up into three different frequencies and isolate things. I also did some limiting. I think the record sounds really good.

Do you know how many of them they put out?

I think just about 1,000 or 1,200. They were supposed to reissue the *Pat Travers* album with those mixes on it. I don't know if they ever did. After I heard they sounded so good, I wanted to get it released. It was a basic and bluesy album, uncompromising, and with very few studio embellishments or anything like that.

Was "Boom Boom" already your signature song back then?

No, it's only just become that way for some reason. We've been doing it the same way for three years now and getting the same audience reactions.

Did you learn that with Hawkins?

No, I first heard the song from another Canadian guy, King Bisquit Boy—a guitar player. Then I found out that it was first done by [harmonicist] Little Walter. It was written by a guy called Stan Lewis, who I don't even know. I just always thought it was a cool tune.

When did you start throwing in the lick

Continued

Awesomeness has a new address!

Stop by our brand new NYC showroom.
Visit our newly re-launched website Gtrstore.com.

For GTR exclusives as well as standard favorites from leading brands,
New showroom: 141 West 28th Street, 4th Floor, New York, NY 10001

Call us at: 646-460-8472 Email us at: info@gtrstore.com

New website: GTRSTORE.COM

GTR
GTRSTORE.COM

Guitars • Bases • Amplifiers • Effects • Drums • Keyboards • Sound • Lighting • Accessories

PAT TRAVERS

from "The Stripper" in a solo?

We don't do it anymore. We just did it on "Statesboro Blues" on *Makin' Magic*. It was just for fun.

Your arrangement of that song was along the lines of the Allman Brothers' arrangement.

Well, their version is so fucking lethargic and smacked out, you know. I mean, what the hell, the song was written in 1926, anyway.

Do you prefer Willie McTell's original version?

I have never heard Blind Willie McTell's version.

He was a good slide player.

We're going to be doing a gig with Johnny Winter [GP, Aug. '74]; I'm looking forward to that. To me he's the baddest of the slide players when he puts on that Fender 12-string. Forget Duane Allman [GP, May '73]. He was so overrated it was unbelievable.

Do you really think so?

Overrated. I think probably he influenced a lot of people in that style, but I've heard better slide players from the same area or even further south. I met a man from New Orleans when I was real young, and this guy was a fuck of a lot better than Duane Allman. If you listen to that thing Duane did with Derek & The Dominoes on "Layla" [Layla, Polydor, 2-3501], he's so

friggin' out of tune. Then again, that's personal taste.

Do you remember who the slide player from New Orleans was?

No, I can't remember. It was such a long time ago. It was when I was still playing bars; I guess I was 16 or so. And this guy was real hot, played in all different kinds of tunings; it was insane. I should probably attempt to get back into slide again. It's one of those things—you have to be really light with your left hand and yet still be aggressive with your right hand. It's almost frustrating sometimes: You really want to get into it, but you've got to back off with your left hand and make sure you don't hit the frets. If I was going to play slide I wouldn't want to have to change guitars and get heavier strings and raise the action up, because then if you wanted to do anything else, it would really restrict you. It's just been one of these things that I pick up from time to time.

Do you ever use open tunings?

I like to drop both of my E strings down to D sometimes. There are a couple of songs on the new album that will be in this tuning. D tuning is great—it makes the whole guitar sound really different. I leave the A string the way it is.

What instruments did you use on *Makin' Magic*?

The Telecaster with the humbucking pickup, the Melody Maker, and a John Birch guitar. Birch has a little shop around

Birmingham, England. I don't have the Birch guitar anymore; I sold it. The only reason I really bought it was because it was the prettiest guitar I'd ever seen. But it was a 24-fret double-cutaway, and the neck was so long that if you started to move around violently or do anything to it—even just putting hand pressure on it—it would bend slightly. I could never get that guitar in tune. Never. So I only used it on "Rock And Roll Susie" and the solo of "Makin' Magic"; that's it. It was neat looking, though.

Do you have favorite solos that you've done?

I think that the solo I did in "Off Beat Ride" [*Makin' Magic*] is one of my best, also "Killer's Instinct" off *Heat In The Street*, because these were all done in one take. I think in "I Tried To Believe," also off *Heat In The Street*, I played some really nice things.

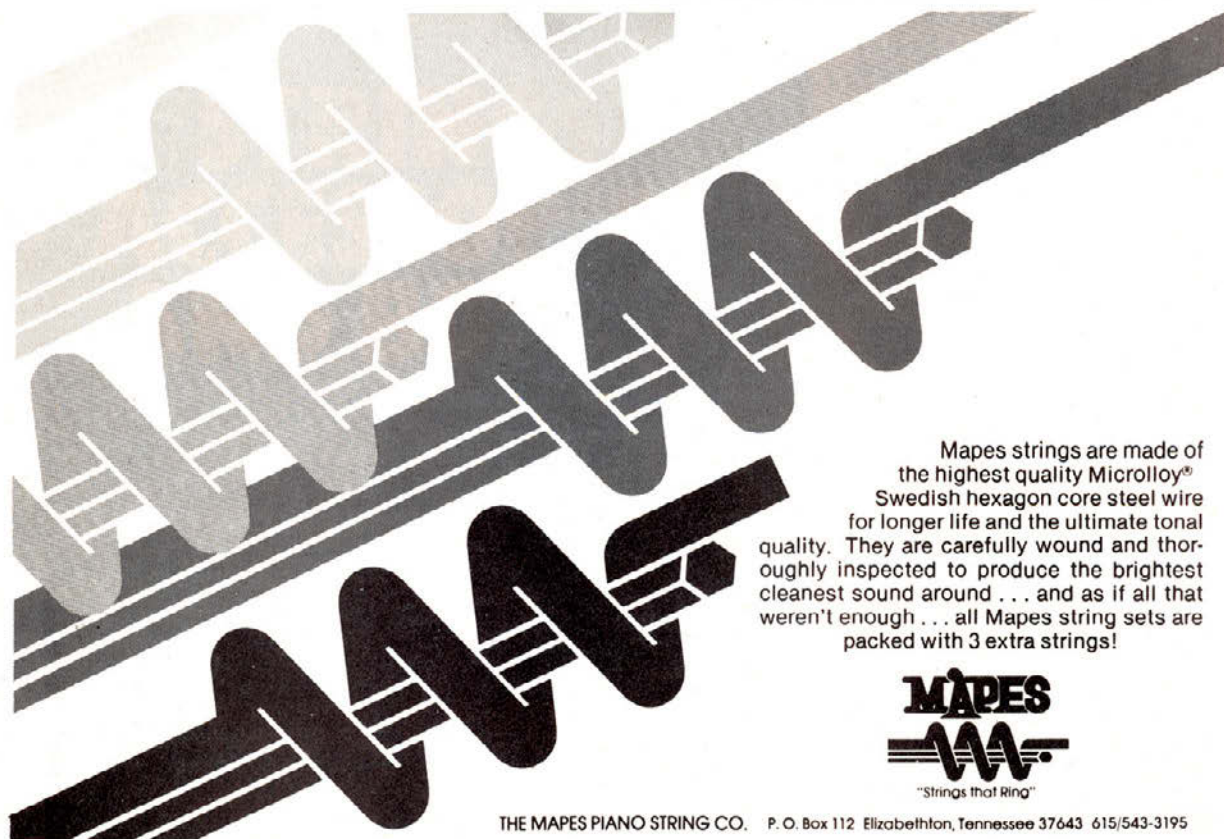
What effects did you use on the "Off Beat Ride" solo?

To get the growl sound I used the Blue Box. I also used an Eventide flanger, using the two outputs to put it in stereo. Now I can accomplish the same thing with my A/DA flanger.

How did you achieve the siren-like effect in the very beginning of the title cut of *Heat In The Street*?

That's bending the necks. Both P.T. and I were bending the necks of our guitars. Now I've got a different sound onstage, but

Continued



Mapes strings are made of the highest quality Microlloy® Swedish hexagon core steel wire for longer life and the ultimate tonal quality. They are carefully wound and thoroughly inspected to produce the brightest cleanest sound around . . . and as if all that weren't enough . . . all Mapes string sets are packed with 3 extra strings!

MAPES
"Strings that Ring"

THE MAPES PIANO STRING CO. P. O. Box 112 Elizabethton, Tennessee 37643 615/543-3195

PAT TRAVERS

I still do the same thing. I didn't have my A/DA flanger when I did the studio version. The difference in sound on the studio version and the live version [*Go For What You Know*] is the A/DA flanger. Boy, you can get some amazing sounds out of that effect. The intro on the live album has got that sound—you almost can't describe it—it's just a wild sound. It seems to change as it goes along; the feedback changes on the guitar. The flanger isn't going through the 50-watt Marshall, so the amp is just getting straight feedback, but the 100-watt is being flanged like crazy, so it's going nuts. It's just an interesting sound I've discovered. For some reason, all flangers don't seem to do it. With my wireless I have so much more input, and I think it tends to drive the flanger a little harder or give it more information to flange. I don't really know.

How do you do the wild ending of "Hammerhead" [Heat In The Street]?

I just click on everything in sight. I'm going to get a new pedalboard made, and I want to get a panic button put on it that hits everything on. When I do that ending live, I click on my back pickup, my treble pickup, then just scream into them with my mouth, and it comes out sounding like that.

Do you have favorite solos by other players?

Yeah. I don't listen to too many guitar players, strangely enough. But one that

comes to mind real quick—and it's only because I just heard the song the other day—was the Hendrix solo on "Little Miss Lover" off *Axis: Bold As Love* [Reprise, RS 6281].

You seem to have a Hendrix feel in some of your stuff.

I don't see it. Other people do. Now P.T. does a brilliant Hendrix impersonation—it's great.

What kinds of keyboards do you use?

I have an ARP Odyssey and a Farfisa organ; I don't know anybody else who has a Farfisa. I bought it off the last keyboard player for Procol Harum. I run it straight through my pedalboard. You'll hear it on the next album. It sounds better than a Hammond B-3; it's got way more balls. I can bend notes on it, and I can drop the thing a whole octave. You can do a similar kind of thing with it that you can do on a Minimoog, only you're doing it with a B-3 type of sound, which is pretty bizarre. It's totally polyphonic as well.

Is there a difference between your studio and live guitar playing?

I'm more in tune and more accurate in the studio [laughs]. When I play live I go a little crazy, right? But I do do some neat things live. I don't play as fast onstage—you should hold on to things more. The sound is never as good live as you want it to be, and it's easy to lose it. If you get really, really fast, people can't hear it. Also I think that when we play onstage I accentuate cer-

tain licks or things with a physical movement so they project.

What do you think makes a good solo?

It should be a statement; it should be like a good novel. It should start someplace, grab your interest, work up to a climax, and then go down and lead into either a modulation or a vocal that should complement whatever comes next to it. And it should follow the theme.

Do you think it should change the energy of the song?

It depends. Dynamics are very, very important. A solo can build you to a sense of anticipation, so you can anticipate the next part of the song.

Do you usually approach your solos chordally?

Nah, I just do it. Just go for it. I really don't have that much consciousness. What I'm going to play next happens so split-second that I'm not actually aware of where those ideas are coming from.

Does this happen when you're composing, too?

Yeah, unless I have a specific melody in mind or a specific tune.

Are there times when you play better than others? Do you ever get into slumps?

Yeah, I just came out of one recently.

What do you do to get out of them?

I don't know. It's just one of those things. Sometimes you can be totally dead tired and have two hours sleep and say, "I'm

Continued

Meet The Sam Ash Hot Liners!



Eric Harrison
Brian Orange
Mary Ann Robinson
John Saunders, Mgr.
Tom Farmer
Gene Warshaw
Mary Champion
Jay Kates

The Sam Ash Hot Line is your direct line to the professional advice (and prices) you'll get only from Sam Ash, New York's Music Department Store. Call our Hot Liners on our toll free number and you'll understand why musicians all over the world depend on them for information, price quotes or just plain advice. There's no mystery: we're the biggest in the business, with six Sam Ash stores in the New York area plus a huge warehouse. And we've got a 55 year-old reputation that proves we know what our customers need. So don't guess at it: don't wonder about it: don't sweat it! Use the toll free Sam Ash Hot Line and find out now.

GUITARS • AMPS • SOUND REINFORCEMENT EQUIP •
KEYBOARDS • DRUMS • ALL INSTRUMENTS & ACCESSORIES

HOT LINE CALL TOLL FREE:

800-645-3518

IN NEW YORK STATE CALL 212-347-7757

Since 1924

Sam Ash

MUSIC STORES

301 PENINSULA BOULEVARD, HEMPSTEAD, NEW YORK 11550

At last! The only capo that causes no tuning distortion!

Patented USA.
Foreign patents pending.

Sabine Capo.



Aligning springs assure quick, perfect placement onto fret.

Special resilient pad will not mar the neck.

Slotted pressure arm centers on every neck size.

Black, gold or silver anodized aluminum.

Large solid brass knob.

The SABINE CAPO presses the strings directly onto the fret. No stretching of strings. No retuning!

Conventional capos bend strings down to the fingerboard, which stretches them out of tune. Retuning is difficult since the strings are clamped.

See your dealer or send \$7.45 plus 75¢ postage & handling.

Sabine Musical Manufacturing Co., Inc.
505-C7 NW 13th St.
Gainesville, FL 32601
904/373-6396

Please specify steel string or classical guitar or banjo.
Distributor in U.K. — John Hornby Skewes
Dealer inquiries welcome.

PAT TRAVERS

just not gonna be able to do this," and then you get out there and have one of the best nights of your career. Other times you feel on top of it and really, really ready to go, and you go out there and clam for a whole set. So it's totally that intangible thing that makes music so interesting. That's what it's all about.

Are there times when you've thought you've peaked?

By no means have I peaked yet. I'm nowhere near peaking. See, we've tried to work it out so we'll have a good night every night, and some nights it'll just be exceptional. The set is so structured, and I can play the same solo four nights in a row. So I have a good solo, and I know it's going to be good. But if I'm feeling hot, then I can improvise. I can't think of any times that stick out, because a lot of times I'll think I played like garbage, and then I'll hear the tape back and it'll sound good.

Do you record every night?

Just straight off the desk. We like to hear it. We analyze and get critical with ourselves.

Will you often change parts of songs, one night to the next?

Yeah. We'll change lots of things, right on the spur of the moment. I've changed things onstage, just kind of like, "Okay, I don't want..." I've changed the set list. I'll work it out, do whatever feels best. That's

the nice thing about this band—we're adaptable.

Can you write music?

No, not at all. One of these days I would really like to learn how to write and read music, but I think right now it would affect me. It would influence me, and I would lose some of my spontaneity and become a little too organized.

Have there been turning points in your life as far as playing goes? Things that changed your approach to the guitar?

Yeah, when I first moved to London, the first six months. That's the first time in my life I ever actually seriously practiced and got down and understood the instrument. It had always been so easy for me to play that I had never really had to study it. Like now I'll see Pat do something and I'll go, "I really want to do that." So I'll sit down and just concentrate and do it.

What made you decide to bring in another guitar player?

Well, I had always wanted another guitar player. We auditioned upwards of 75 guitarists and possibly 40 keyboard players. This was in England. I never wanted to be a three-piece band. But rather than have some guitar player around who was competent enough to play what he was told or what he was shown, we held out for someone who contributed, who influenced and stimulated me.

How did you choose Pat Thrall?

He came down to this gig we were doing

in Long Island on my birthday, and we just got along instantly. We have a communication which, I think, is very rare among two guitar players. Well, I'll flatter myself and say that I'm pretty good, but like he's exceptional. And there's no kind of, "Hey, I don't get enough solos," or this or that. We work it out. If I come up with a heavy-duty rhythm part and the solo suits him, then he takes it. Or if we're not sure, we'll just like flip a coin; I mean, what the hell. Or we'll both play together. And we stimulate each other. I think it's very rare.

Do you have any unusual right-hand techniques?

I'm a hacker. I use a Herco triangular-shaped nylon pick, a medium, and I twist it to get a screeching sound. I get good harmonics, and that's due to the pick. They don't break, either. I hit pretty hard; I get carried away. If I used ordinary picks, they'd break. I'll use the same pick all night, sometimes even a month. They just wear down. I hold it between my thumb and first or middle finger.

Do you vary your up- and down-strokes?

It depends. You get a different sound doing straight eights up or down. So like if I'm practicing scales, I do a scale for a while with up- and down-strokes, and then I'll do the same scale all in down-strokes. Then I'll do it all in up-strokes.

Do you ever anchor any part of your right hand on the guitar?

Continued

"They Don't Make Guitars Like They Used To... So We Sell The Guitars They Used To Make."

Sure we sell new guitars. We have over 300 top-brand instruments on hand at all times. Names like Gibson, Fender, Martin, Ovation, Rickenbacker, and Kramer... but our true love is the originals: Les Pauls from the '50's! Pre-CBS Strat and Tele Guitars! Flying "V"'s! Legendary guitars from the Golden Era. Sure some cost a fortune — but many are more affordable than you might think. The 1960 Les Paul Standard I'm holding is currently valued over \$3,000, but all the other guitars in this photo sell for well under \$1,000 each. Each is an authentic original in fine condition. Each is checked for condition and set up by professionals to play properly. We ship anywhere on approval. Trades always welcome. For a free, illustrated stocklist of new and vintage treasures, write or phone:



GUITAR TRADER

8 Broad Street
Red Bank, N.J. 07701 U.S.A.
(201) 741-0771 10 - 6 Mon. - Sat.
Buy - Sell - Trade

* Strat & Tele are now registered trademarks of CBS, Inc.

The Music Mall



"FOR THE BEST PRODUCTS AND THE BEST SERVICE"

CALL TOLL FREE

1-800-624-3498...USA

1-800-642-3446 state of WV

"Where Musicians Serve Musicians"

AMPS • GUITARS • ELECTRIC KEYBOARDS • DRUMS • SOUND REINFORCEMENT
EQUIPMENT • EFFECTS UNITS • THEATRICAL STAGE LIGHTING • HOME KEY-
BOARDS • BAND & ORCHESTRA INSTRUMENTS • STEREO COMPONENTS

WE CARRY ALL MAJOR BRANDS



1200 Third Ave., Huntington, West Virginia 25701

New and Improved

Only Guitarfetish.com offers the most unique brands in the music biz... Sold "Warehouse Direct" at Wholesale Pricing... with the widest variety of cool vintage, modern and cutting edge gear anywhere.

Our GFS® Pickups, Xaviere® Guitars, Slickstraps™, Hardware and Accessories have been the basis for tens of thousands of incredible guitar projects. Our 30,000 sq. ft. of warehouses are packed with the brands that we design and sell, exclusively.

We've been fortunate enough to sell our stuff to some of the most respected guitarists out there, check our website to see the latest guys who turned down paid endorsements to PAY for their GFS® pickups and electronics.

New products are arriving DAILY... New takes on the classics as well as totally new stuff that we invented... Great quality at the absolute lowest prices. Isn't it time you stopped by to look around?

REDactive



GFS REDactives™
Noiseless Active Pickups...Vintage Tone...
Starting at \$26.95



Xaviere® Guitars
Acoustics... Electrics... Semi Hollow... Solidbodies
GFS Pickups Factory installed... from \$159



GFS® Acoustic Electronics
Pickups... Preamps... Parts.... Performance
Complete Kits from \$23.95

You can search the web or retail stores across the globe only to discover what tens of thousands of guitar players do every year...Nobody beats Guitarfetish.com

GFS® Pickups and Xaviere® Guitars are sold exclusively online by www.Guitarfetish.com

PAT TRAVERS

Sometimes. Usually I keep it pretty free, off the guitar.

Do you use all the fingers of your left hand?

Yeah, I always do.

How do you like the action on your guitars?

Fairly low. I used to have it high, but now I've got it just so that I can get sustain out of it without slipping into the next string.

Have you ever done any studio work for other artists?

Not really. But [keyboardist] Jay Ferguson has invited me to play on an album. He usually gets Joe Walsh [*GP*, June '75], and that's why I was really flattered. I think for some reason people just won't approach me for doing that, and I'd love to do it. I'll do it for free, just for the sense of the event.

What do you think of the state of rock and roll today?

I think there's a lot of good things happening. I really do. I've seen a lot of really good rock and roll bands, like Van Halen. I came in second to Eddie Van Halen [*GP*, Nov. '78] as best new guitarist in last year's *Guitar Player* poll! Yeah, I wanna play just like Eddie Van Halen when I grow up [laughs]! Well, he deserved it. Eddie Van Halen is the state-of-the-art rock guitarist right now. I don't think there's anybody better for saying more, getting a better



sound, or just taking advantage of the straight Stratocaster-style sound. I also like the Police and Joe Jackson. To me this is great rock and roll. Elvis Costello's music is great. He's a great singer, and he's doing some good rock and roll. Cheap Trick [*GP*, Nov. '79] do good rock and roll. They don't pretend to do anything else.

Are there other guitarists you like?

I don't know. Most of them all just blend into one thing, you know? It's hard to discern. I think Pat Thrall is very original and his potential is yet to be realized. But we've been so busy concentrating on our own thing that I haven't had an opportunity to listen to a whole lot of other stuff.

Have you been on the road a lot lately?

Not really. We don't tour like, say, Cheap Trick, who are on the road 300 days a year. I think we'd be nothing more than vegetable matter if we did that for two years. We'd probably sell more records, but I want everybody to keep hold of their sanity.

Do you like being on the road?

Yeah, it's fun. We always have good gigs. I like the people I play with and work with.

How has your life changed over the last few years?

Just able to afford more things, that's all. I have to do more interviews. I like that most of the time.

What do you do when you're not working with music?

Oh, I get into skin diving.

Have you pretty much accomplished what you wanted by this time?

No, I want to keep making albums and records and just keep doing it. Make that classic, leave a legacy or whatever. It would be nice to be remembered.

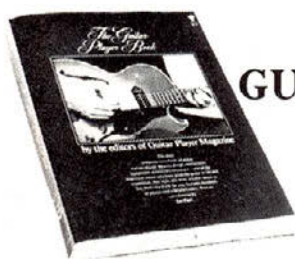
Do you think that's a good part of your motivation?

Yeah, I guess so. I've got a heavy-duty inferiority complex, so I have this desire to prove myself all the time. I just want to keep going.

That's interesting, coming from someone with five albums and a good career. What do you feel most inferior about?

Continued

The Editors of *Guitar Player* Magazine bring you...



THE GUITAR PLAYER BOOK

400 pages of the most significant coverage of guitar and guitar playing from 11 years of *GP*. Packed with photos, *The Guitar Player Book* is the most comprehensive volume on guitar ever produced—with history, design, instruction, equipment, accessories, techniques—and more than 100 important artists who have given the guitar its life and expression. We also include a detailed index and an introduction by Les Paul. You can purchase *The Guitar Player Book* for \$9.95 by calling our toll-free number

800-821-7700, Ext. 871A

to charge to your VISA or MASTER CHARGE. Or send in your check or money order to:

GPI Publications
Dept. 71A, 20605 Lazaneo
Cupertino, CA 95014

Published jointly by Grove Press and *Guitar Player* Magazine
(Add 75¢ postage & handling. California residents add 65¢ sales tax.
Allow 6 to 9 weeks for delivery.)

U

ULTIMATE SUPPORT SYSTEMS

HIGH ABOVE THE REST!

New, lightweight, highly portable, aluminum support systems designed especially for travelling musicians.

Stands and tables for: • Speakers • Guitar Amps • Monitors • Keyboards • Lighting Controls • Mixing Boards

Ask your dealer for
ULTIMATE SUPPORT SYSTEMS
Distributed by Roland Corp. U.S.A.
2401 Saybrook Avenue
Los Angeles, CA 90040
(213) 685-5141

Shred Like a Master. Seriously.

German Schauss • Jared Meeker • Dave Martone •
Glenn Riley • Tobias Hurwitz



Each title features:

- Lessons from renowned shredders and educators
- Licks and examples in both standard notation and TAB
- A DVD hosted by each respective author that includes live demonstrations of the examples and MP3 play-along tracks



Scan for
a **FREE**
Sample
Lesson



alfred.com/seriousshred

Pignose. We're Hardnosed About Sound!



Everyone knows the legend of the Pignose. The first completely portable great sounding amplifier. Now the new Pignose 30/60 is the first great sounding amplifier powerful enough for any playing situation and portable enough to get there. It turns out a bright, clean sound that's warm like a tube amplifier. But it's reliable and lightweight like the precision solid-state instrument it is.

Of course, the 30/60 offers legendary Pignose quality and a host of wanted features. Like three-band equalization for a wide range of tonal colors. Active frequency ranges perfectly matched for guitar. Infinitely variable harmonic character from detailed, clean sound to smooth distortion. Plus a unique effects send and return feature.

Power output is 30 watts RMS, 60 watts peak, through a 12" Eminence speaker. For details on the versatile, powerful, portable Pignose 30/60, see your dealer or write:

Pignose Industries
P.O. Box P.I.G.
Studio City, California
91604



PAT TRAVERS

Well, I don't know. I guess I have this desire to prove something to somebody, and that, as far as I know, is a symptom of an inferiority complex. I can't be satisfied with pleasing myself; I have to please other people.

Do you ever have trouble making the transition from being in front of thousands of people to being nearly anonymous a few hours later?

No, I like that. When I'm onstage is really the only time when I feel in control. I don't like big crowds except when I'm in front of them.

Do you prefer big crowds?

I like them. You know, it's easy to lose your audience. Like if there's 50,000 people out there, it's a little unreal. Most of the people at the back look like balloon heads to me. I like to get as intimate as possible, like try to turn 50,000 people into 5, or at least make them feel like that. Large things are okay. I wouldn't want to do them all the time, because you'd just lose that intimate feeling. I like to get a rapport going with the audience, let them know that we know they're there and we don't take ourselves too seriously. But we're still going to play really good music for you and be very proficient.

Do you have any advice you'd give young players?

I would say don't restrict yourself to one style of playing or one style of listening music. Explore other things, mainly because even though you may not think they are going to have anything to do with the way you play, it's always good to know different styles and techniques. It all adds up to that experience that is eventually going to lead to your own personal style. Practice things that are going to help your dexterity later on, and don't get lazy about things. You know, you'll want to say that it's easier to do something one way. Later on, when you get into more diverse things, you'll find that finger formation is really important. Also, know the instrument, and at least know all the notes on it. Understand why a chord is called a C7 and things like that. Learn a little bit about music, but don't let that rule your playing. Just understand it. Never lose that first rush you get when you actually have something happening. It's just like freedom, and you forget about technique and are just able to play the thing because it's fun to play. So you've got to try to keep the fun in it.

Any plans for the future?

Much more of the same, I hope. ■

A Selected Travers Discography

Solo albums (all on Polydor): *Pat Travers*, 6079; *The Pat Travers You Missed* Mini-Album, PRO 46; *Makin' Magic*, 6103; *Putting It Straight*, 6121; *Heat In The Street*, 6170; *Go For What You Know*, 6202.

january 1980

classic interview



CLASSIC INTERVIEW

from the **January 1980** issue
of *Guitar Player* magazine



PT AND MR. THRALL ROCK "STATESBORO BLUES" IN 1980.

GIVE.
MUSIC.
LIFE.

Fender
MUSIC
FOUNDATION

www.FenderMusicFoundation.org

FENDER is a trademark of Fender Musical Instruments Corporation and used herein with express written permission. All rights reserved.

George L's

Instrument cables
Patch cables
Jumper cables

Think outside the box
for purer sound!

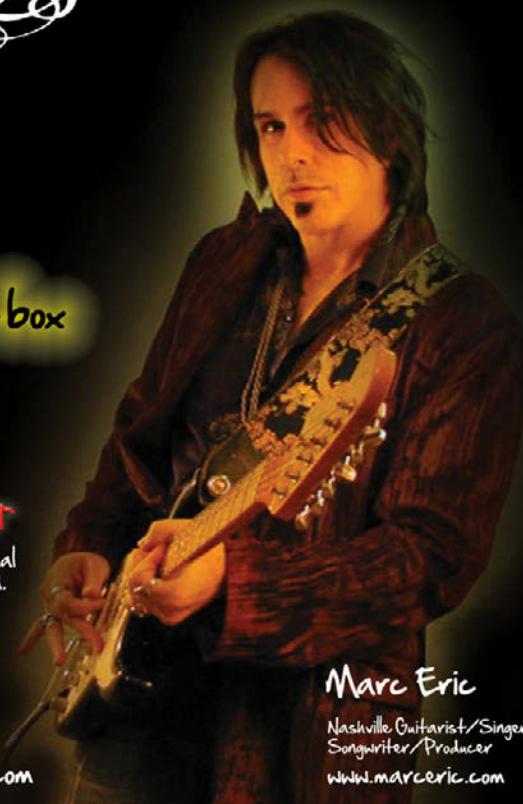
George L's Effects Kit

Everything you need to maximize the signal strength and quality of your pedal board. Make custom length cables in minutes!

10 .155 cable/10 right angle plugs & jackets

Get Award Winning Sound with
The Original High End Cable.

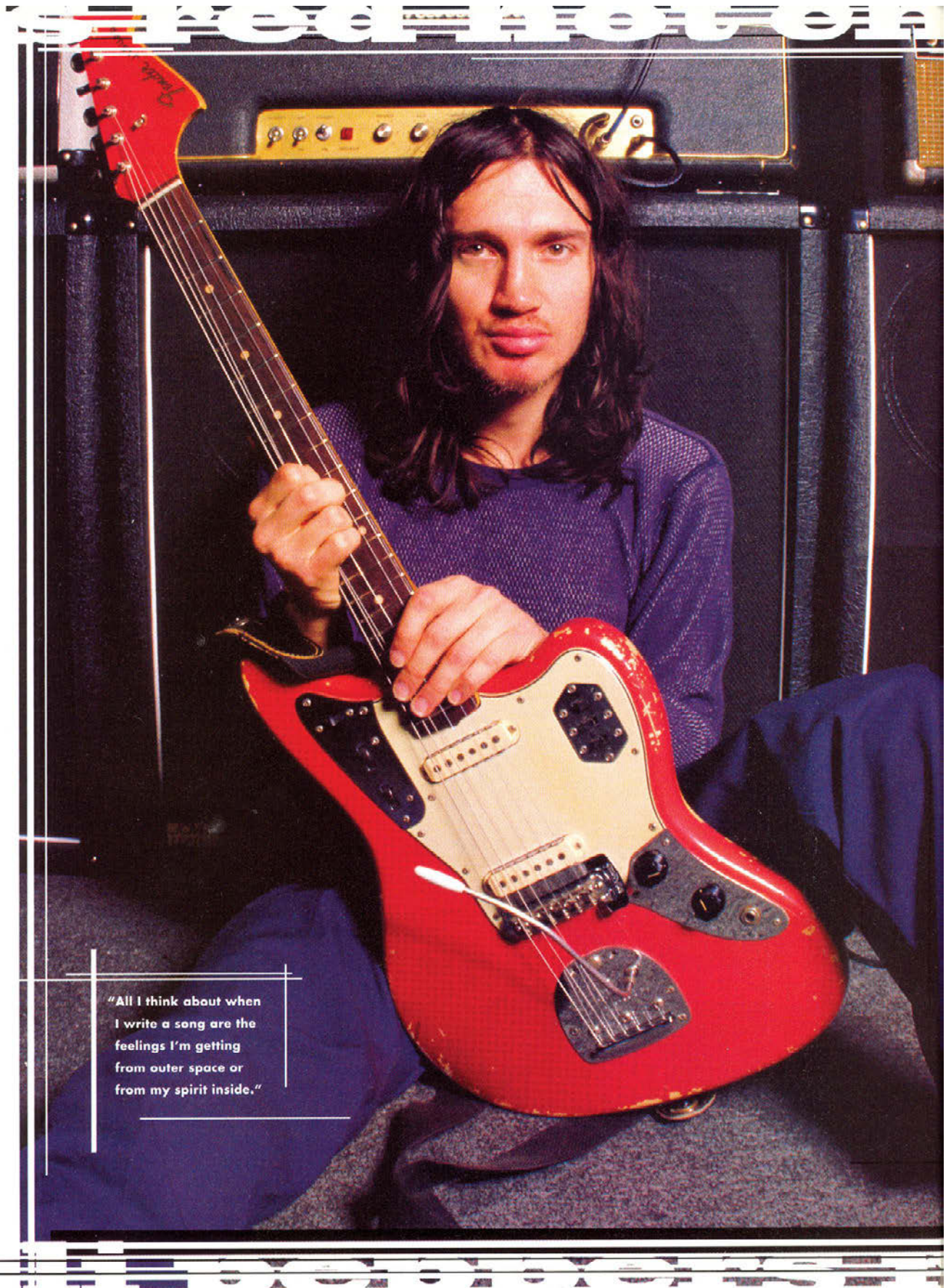
615 868 6976 www.georgels.com



Marc Eric

Nashville Guitarist/Singer
Songwriter/Producer
www.marceric.com

classic interview



"All I think about when I write a song are the feelings I'm getting from outer space or from my spirit inside."

RETURN OF THE PRODIGAL SON

John
Frusciante
Fires
Up the
Chili
Peppers

By Matt Blackett



John Frusciante is back in the Red Hot Chili Peppers. The news has been greeted with cautious optimism by fans of his funky, gut-level guitar work on the Peppers' *Mother's Milk* and *Blood Sugar Sex Magik*, and those who know Frusciante's story understand why. For those who don't, a condensed version of the saga goes something like this: After cowriting the Peppers' biggest hits, Frusciante unexpectedly left the band in 1992 to release two bizarre solo albums and battle his personal demons. For awhile, even Frusciante's most ardent supporters questioned his capacity to rekindle the flame that made the Chili Peppers so red hot during his brief tenure. >>>

Photography by Neil Zlozower

Any doubts are instantly laid to rest, however, as the band launches into a May 5th rehearsal for the tour to support the new album, *Californication* [Warner Bros.]. In a warm-up jam, Frusciante's playing is free and powerful—a psychedelic blend of clean funk rhythms, spacey textures, and blistering distortion. The telepathic commu-



nication between the Peppers—particularly between Frusciante and bassist Flea—is almost unnerving. It's very clear that this is not just four guys playing. This is a *band*.

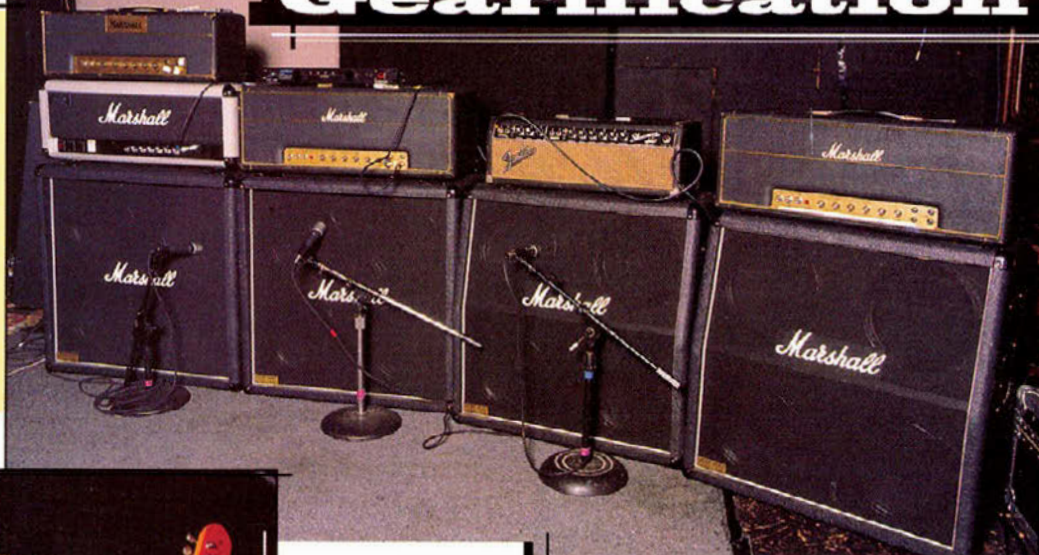
The jam takes place at Hollywood's Swing House rehearsal studio—a relaxed, dreamy hideaway with blinking white Christmas lights and colored

spotlights adorning the ceiling. A multi-breasted, Venus de Milo-style mannequin watches over the band from behind four half-stacks. Several guitars are stacked haphazardly into a rack.

Clad in thrift-store polyester and sporting a Manson-esque beard and haircut, Frusciante makes a disconcerting first impression. Clearly more at ease playing than talking, he is nonetheless gracious about discussing songwriting, equipment, technique, and the making of *Californication*. Easing into full Chinese splits, he

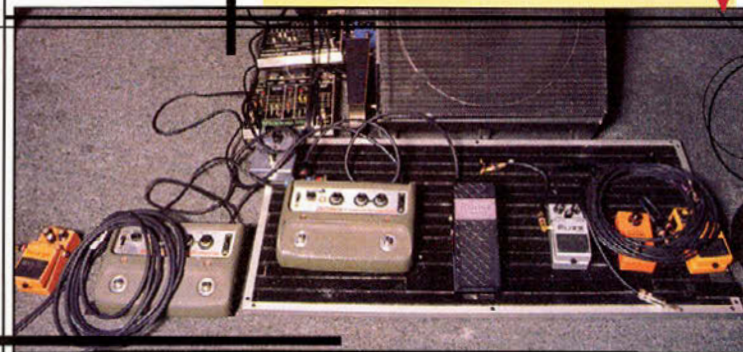
Gearification

Pepper Stacks: A Marshall JTM 45 sits atop a 25/50 Silver Jubilee. At right are a 200-watt Marshall Major, a blackface Fender Showman, and a 100 watt Marshall SuperBass—all powering JCM 900 4x12 cabinets.



Frusciante's Spice Rack: An Australian Maton acoustic, a '55 Gretsch White Falcon, '55 and '62 Fender Stratocasters, and a '62 Fender Jaguar.

Frusciante's pedalboard includes a Boss Chorus Ensemble, an Ibanez WH-10 wah, a Boss FZ-3 fuzz, a MXR Phase 90 reissue, and a Boss DS-2 Turbo Distortion. To the left of the pedalboard are a Boss DS-1 distortion and another Boss Chorus Ensemble. Stacked behind are a Uni-Vibe stereo chorus, an Electro-Harmonix 16 Second Digital Delay, and an Electro-Harmonix Micro Synth.



PHOTOS: NEIL ZLOZOWER

sits on the floor and starts in. Frusciante still seems to be off in his own world, but he manages to keep one foot in ours.

How long did you spend writing and recording Californication?

We started in June 1998, but we took some time off for one reason or another. We probably spent a total of four months rehearsing and writing, and then we went into the studio and recorded everything in three weeks.

Let's talk about some specific tracks. What's the signal chain for "Around the World?"

That's a Fender Jaguar I borrowed from our recording engineer, Jim Scott. I like Jags—they get a real cool, cheap sound. I played it through two Marshalls: a JTM 45 and a 100-watt SuperBass. That SuperBass is great. It's so thick sounding.

The tone changes a few times during the tune.

I used the Jag for the whole song, but I changed the 2-position toggle by the roller knobs. It's down for the intro and verse, and up for the chorus.

But the intro and verse tones sound very different.

The single-note line sounds different because I'm hitting the guitar differently. How you use the muscles in your wrist really makes a big difference. I don't know exactly how many muscles there are, but there are a lot, and they're all different. I didn't switch pickups until the chorus, though.

The sixteenth-note groove that you and Flea play in "Parallel Universe" is pretty tight. Did you record it with a click?

No. You'd have to ask Chad [Smith, the Chili Peppers' drummer], but I don't think we recorded anything with a click track.

What's the out-of-control phaser sound at the end of that song?

I borrowed an MXR Phase 100 from the people who were recording next door. I was looking for a way to approach that solo, and the Phase 100 worked out well.

How was the first single, "Scar Tissue," recorded?

That was my '55 Strat with the maple neck—most of the basic tracks were recorded with that guitar. I think I ran it through the Showman because the Marshall wasn't clean enough.

How did that part come about?

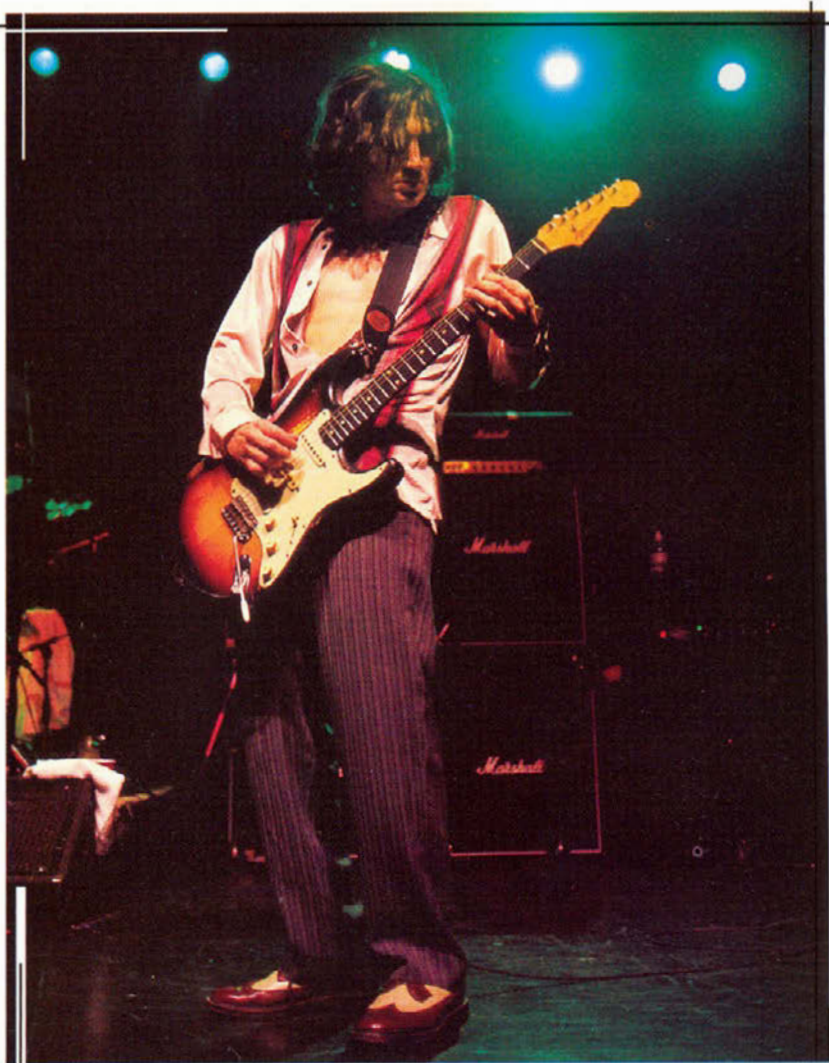
I used that technique—taking two notes that are far apart and playing them in a cool rhythm—on my first solo record. "Scar Tissue" is a very simple example of the technique, but I think it's a style that sounds like me.

Were the slide parts cut with the Strat as well?

No. I used a '65 Telecaster. There are two different solos—I just turned on a fuzz pedal for the second one.

What's the wah in the intro of "Get on Top?"

It's the Ibanez WH-10. They don't make



"Expression is when you're at one with nothingness," says Frusciante, "and you just breathe with your playing."

them anymore, but it's the only wah I use. Other wah pedals are very wrong for me.

What's the difference?

There's this huge difference. Other wahs seem to cut the volume in half and the tone isn't as thick—it's suddenly smaller. With the Ibanez, the tone stays big, and it has a really wide range. It also has a switch for either bass or guitar. For "Get on Top," I used the bass setting. The solo on "I Like Dirt" was played with the guitar setting.

Did you use the Strat for "Get on Top?"

Yeah, the '55. It's the best feeling neck ever. I'm going to gig with this one and the '62 with the rosewood neck.

The tune feels similar to some tracks on Blood Sugar Sex Magik. Is it a conscious nod to songs of that era?

No, it's not. I was listening to Public Enemy one morning, and I came up with that rhythm on the way to rehearsal—just tapping it out with my foot. In fact, that's me working Flea's wah pedal with that rhythm at the end of the song.

It's another fairly understated solo.

In rehearsal, I was playing more screaming guitar solos for this song, but I ended up playing that solo with a '56 Gibson ES-175 that had .013s on it. I didn't use the 175 for too many things—only "Porcelain" and this solo.

So what were you thinking?

I was thinking about Steve Howe's solo at the end of Yes' "Siberian Khatru." The band sound is really big—and they're playing fast—and then this clean guitar comes out over the top. It's really beautiful, like it's on its own sort of shelf. For "Get on Top," I wanted to play something that



would create a contrast between the solo and the background.

The tones on "Otherside" don't sound like anything you've done before.

That was a '55 Gretsch White Falcon through the Showman and a Marshall 4x12 cabinet. For the breakdown section,

I used a '61 Gibson SG Custom into a cranked Marshall JCM 800. I think that's the best kind of distortion—a humbucker into a Marshall, like Eddie Van Halen.

"Emit Remmus"—what's the significance of the title and how did you get that sustain?

The title is "summer time" backwards. I got

the sustain the old-fashioned way—two full stacks turned up really loud. It's all one track, played on a Strat that was tuned down a whole-step, just for fun.

How did you get the feedback note to change?

That can come from how you move your body, but I didn't move that much. I think it has more to do with how you breathe and what you're thinking about.

Your solo on "I Like Dirt" is the closest thing to a Mother's Milk solo that you've done in a long time—it almost sounds out of character at this point.

It doesn't feel out of character. I'm playing busier solos these days—that started happening about halfway through recording the album. But while we were writing, I had this concept of what the guitar's role should be, and it had nothing to do with what goes through your head when you play a "rock star" guitar solo. I wasn't thinking about solos—I just wanted to think about the songs. By the time we recorded, though, that's the solo that came out. My idea of what constitutes good guitar playing is always changing.

You use some pretty extreme effects on "Savior."

Yeah. That heavy delay tone is my '55 Strat into an Electro-Harmonix Micro Synth and a 16 Second Delay. Even though it's a weird sound, it's inspired directly by Eric Clapton's playing in Cream. If you listen to the actual notes, they're like a Clapton solo—they just don't sound like it because of the effects. I don't think anybody's guitar playing is better than what he did in Cream. I don't think there's any reason for a guitar soloist to try to go anywhere beyond that. It's the ultimate. It's possible to create other musical colors, of course, but as far as solos go, I think that's it.

Describe the songwriting process for the Chili Peppers.

Some songs come from jams, and some come from parts that someone writes on their own. In my case, I write a million things that I throw away before I stumble upon something that ends up on the record. Certain things are only good at the moment you write them. Others are good for a while, and then lose something. Some ideas keep getting more magical vibrations attached to them—they sound better and better the more everybody hears them. Those are the things that become songs.

What's an example of a song you came up with on your own?

"Around the World." I thought of that guitar part at my house, and I said to everyone, "You gotta hear this, but I can't play it by myself, or you'll hear one in the wrong place because it has a really deceptive downbeat." I had Chad keep time on the hi-hat while I played the lick. Everybody dug it, so I just kept playing it over and over until Flea came up with his bass part.

How long did you jam on the "Around the

CLICK HERE



FRUSCIANTE GETS FUNKY ON "AROUND THE WORLD" IN THIS 1999 CLIP.

CLASSIC INTERVIEW

from the **September 1999** issue
of *Guitar Player* magazine





Search
iTunes for
TrueFire



FREE CATALOG!
1yr subscription

The World's Largest Music Store In Your Mailbox...

3 ways to get your FREE subscription:

1. Call 1.800.776.5173
2. Subscribe online @ www.musiciansfriend.com
3. Send in the coupon below

the Best Music Store on the Web!

www.musiciansfriend.com

- Secure Online Shopping
- More than 7,000 Products
- Exclusive Web Specials
- New Gear Reviews and More!



Mail this coupon to:
Musicians Friend, Dept. 46-010
P.O. Box 4520 • Medford, OR 97501

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

World" lick until Flea composed his bass line?

Maybe 15 minutes. Flea is the best bass player in the world. His sense of timing and the way he thinks is so crazy. I mean, the way that bass line goes with my guitar part is amazing. When we play them without the drums, they don't make any sense. But with the drums, they really lock in. Our styles complement each other, and we really love playing together.

What are some tunes that grew out of jams?

"Parallel Universe," "Scar Tissue," "I Like Dirt," and "This Velvet Glove." We improvise every day. We have the same sort of freedom and interaction that people had in the '60s when they were playing extended solos, but we don't feature any one soloist. It's much more about parts and rhythms that balance each other out and create something special.

As your producer, what does Rick Rubin bring to the process?

He's not exactly involved in the writing, but he plays a big part in the construction of the songs. He'll tell us if a song needs a section or a part, and he helps us balance the songs so we don't have sections that are too long or too short. He's the perfect producer for us.

The new record has extreme dynamics. Is that Rubin's influence?

That's just the natural outcome of trying to approach every song differently. I try to approach every section differently. Flea and I hit our instruments in different ways for each section, and that creates varied dynamics.

You once said, "It isn't technique that's important, but the expression of your life through your music." But you've got technique—where does it fit into the picture?

I stopped thinking about the guitar as this thing that I was performing these little exercises on, and started viewing it as something that made sounds that broke into the air and created something out of nothing. That's what music is to me. Now that I know that, I can work really hard at technique, and it doesn't make a difference when I come into the studio or the rehearsal hall. What's important is to reflect who you are. The trouble with technical guitar playing is that it doesn't leave any room for who the person is. They've filled up all the spaces with tricks and fast scales, and space is probably the most important element in music. I must admit that I'm playing a lot more flashy solos these days, though.

So the guitar solo isn't dead?

No, it's definitely not. But many people's approach to soloing is dead. As far as guitar-hero playing goes, I think the farthest it got was what Jimmy Page, Eric Clapton, Jeff Beck, and Jimi Hendrix did in the '60s. I don't think it gets any better than that, you know? I liked what Eddie



Van Halen did on his first few albums, but I don't like what anyone has done who was inspired by his playing. I think what new wave and punk guitarists were doing in the early '80s was the most exciting stuff since those '60s guys. Every punk guitarist had his own sound, and

they were getting colors out of the guitar that were theirs alone. That's a much more open road that few people concentrate on.



Frusciante on playing with Flea: "I developed my whole style to play with him."

How important is gear for you? Do you play differently on a Les Paul as opposed to a Jaguar?

Absolutely. I have a different style on each guitar, and I like guitars that make you look at music differently. I dug the idea of playing the Gretsch White Falcon on some tunes because I can't sound like a confident, rock star guitarist on a guitar with .012s on it. I need to apply a different musical sense to make it work. It's funny—Jeff Beck can make any guitar sound like him with just his fingers. I'm the opposite. I play according to how the guitar is. I'm the same way with effects. For example, on *Blood Sugar Sex Magik*, I went direct into the board and overdrove the channel input for the solo to "Suck My Kiss." Now, I can't get a cheap sound like that and play my usual guitar things because they won't sound good. I react to the sound.

Is there any one tune that sums up John Frusciante?

Probably "Usually Just a T-shirt #2" off my first solo record. I couldn't pick a Chili Peppers song because that music is for the whole band. With us, it isn't about getting John Frusciante across, it's about the part I play getting everybody across.

The Future of Tone

Next-generation compact pedals,
powered by the incredible new
Multi-Dimensional Processing
technology from BOSS®.

Multi Overtone MO-2 MDP

- Creates unique tones based on your guitar's dynamic resonance characteristics
- Play completely new voices that enhance and fatten your normal sound

Adaptive Distortion

DA-2 MDP

- Perfect distortion tones wherever you play on the guitar neck
- Every note has amazing clarity and definition, even with high-gain settings

Tera Echo TE-2 MDP

- A dynamic new stereo ambience effect that goes far beyond traditional delay and reverb
- Dramatically enhances the direct tone, but never overwhelms it



Watch John 5 Play The TE-2!



BOSS
YourTone™

www.BossUS.com

MDP

Roland's innovative Multi-Dimensional Processing (MDP) analyzes audio signals in many dimensions and applies ideal effects to each. By giving different dynamic changes relative to the input signal in real time, MDP can create bold, all-new sounds with a previously unattainable range of expression.

The New D'Angelico Line

TESTED BY SAM HAUN, DAVE HUNTER, MICHAEL MOLENDAS,
AND ART THOMPSON

AFTER WORKING IN, AND THEN OVERSEEING, HIS UNCLE'S instrument-making shop in New York City in the early part of the last century, John D'Angelico set out on his own in 1932, and proceeded to craft the most desirable archtop guitars ever built at a rate of about 35 guitars a year, up until his death in 1964. At that time, James D'Aquisto, his apprentice and protégé since 1959, took over the shop, and quickly built a fine reputation for his own name. But in acquiring D'Angelico's premises and guitar designs, D'Aquisto never actually owned the brand name, which remained in the hands of a lawyer who had provided loans to keep the business going.

Fast-forward to the early 21st century, and the right to the D'Angelico name has found its way to John Ferolito, Jr., Brenden Cohen, and Steve Pisani, as well as to a new showroom in New York City. To fully resurrect the D'Angelico brand, the partners have developed a two-pronged approach to production. A limited run of high-end USA Masterbuilt D'Angelico reissues produced by Gene Baker at the Premier Builder's Guild workshop in California. A far more accessible—read “more affordable”—Standard Series will emanate from Korea, with careful oversight from the USA, and strict adherence to many elements of John D'Angelico's original designs. —DH







MASTERBUILT 1942 EXCEL

FOR THE FULL ZEN EXPERIENCE OF OWNING A CLASSIC D'ANGELICO ARCHTOP GUITAR, the path ends with the 1942 Excel reissue. This majestic guitar follows the specs of a particular Excel (serial number 1628007) that was built in 1942-43 by the master himself in his downtown Manhattan shop. Aiming to achieve a similar level of righteousness, the 1942 Excel reissue on review here is made under the supervision of another famed luthier—Gene Baker of the Premier Builders Guild—and is the result of extensive research into the design elements of the vintage original, which was thoroughly documented—even to the point of putting it through MRI equipment—to better understand the details of its construction.

The 1942 Excel reissue is a gorgeous instrument with its carved spruce top, solid flamed maple back and sides, and a flamed maple neck with an ebony fretboard. As per original specs, the high-gloss finish was a natural varnish, but the company switched to a poly finish due to some issues with cracking. The high-level cosmetics consist of multi-ply bindings on the body, neck, and pickguard; mother-of-pearl inlays on the headstock; a polished aluminum trussrod cover; and a brass ornament at the prow of the headstock. In a nod to modern needs, the instrument is equipped with a Lollar Johnny Smith floating pickup, which feeds small Volume and Tone controls mounted close together on the pickguard.



Well suited to those who favor a fat neck, the 1942 Excel is a comfortable player thanks to its wide-ish string spacing, polished 6105 frets, and an expert setup. The intonation sounds tuneful in all positions too, which is always a welcome thing.

As the original intent of this big-bodied beaut was to be heard on the bandstand in an era before amplification was standard, it's no surprise that it pumps out a lot of acoustic volume. The tone is full and dimensional, with excellent note definition and little sense of compression when you strum it hard. Still, it would be impractical to use a guitar like this without amplification, so the inclusion of a pickup is a necessity that should appeal to all but the hardcore collectors.

Plugged into a Fender Deluxe Reverb or a PRS 2 Channel Custom 50 combo, the 1942 Excel responded with warm, clear tones that were framed in sweet top-end and round, deep lows. The Lollar mini humbucker does a fine job of capturing the complexity and note detail heard in the acoustic sound, while maintaining excellent balance between the strings. Not surprisingly, the 1942 Excel is very easy to dial in for a brown jazz sound, and depending the amp, I only had to back off the Tone control a bit to find that sweet sonic zone. The 1942 Excel could be useful for other styles as well, but this guitar is really made for jazz and swing, and whether you play in a big band or a small ensemble, it will fulfill every expectation and then some. —AT

MODEL

MASTERBUILT 1942 EXCEL

CONTACT	dangelicoguitars.com, (646) 460-8478
PRICE	\$9,999 street

SPECIFICATIONS

NUT WIDTH	1 11/16"
NECK	Flame maple
FRETBOARD	Ebony, 25" scale
FRETS	21
TUNERS	Grover Imperial
BODY	Hollow with solid AAA flamed maple back and sides, solid spruce top
BRIDGE	Ebony with D'Angelico trapeze tailpiece
PICKUPS	Lollar Johnny Smith
CONTROLS	Volume, Tone
FACTORY STRINGS	Cleartone Flatwounds, .012-.052
WEIGHT	7.2 lbs
BUILT	USA
KUDOS	Beautiful reissue of a one-of-a-kind instrument.
CONCERNS	Controls are very close together.



STANDARD SERIES EX-DC

MY DAD USED TO WARN ME THAT “YOU CAN’T JUDGE A BOOK BY ITS COVER,” BUT HOW can you *not* feel a little weak in the knees after first viewing the EX-DC? This is an art deco-inspired dream machine that’s part stunning ’30s heroine Jean Harlow and part modern glamor icon Heidi Klum. And, to tell you the truth, if I had some miraculous fantasy opportunity to play with the EX-DC or Ms. Klum, I kind of think it’s the guitar that would be cradled in my arms. (I don’t know what this says about me, but check out an EX-DC and see if you’re not likewise tempted.)

The gorgeous transparent-cherry finish looks beautiful from a distance, and it gets even sexier up close when you can see the striking tiger-striped flamed maple on the guitar’s top and back. From there, the design elements follow an almost Bentley-like degree of quality control and artistic detail. The finish is flawless, as is the five-ply binding. The frets are smooth with rounded ends, the inlays are impeccable, and the gold hardware is solid. The headstock is totally off the hook, with its lovely deco inlays, skyscraper trussrod cover, and carved tip with gold bauble. Then, there are the small, but sophisticated touches, such as the rounded edges of the faux tortoise-shell pickguard, the classy black control knobs with their three subtle stripes, and the black paint on the rear of the headstock that ends in a diamond point and a long black line down the center of the neck. Put it all together, and it’s hard to believe this is a \$1,259 guitar.

But here’s where it gets weird in a good way. You’d assume that any guitar with the D’Angelico name would deliver alluring clean tones, and the EX-DC does produce taut lows, articulate mids, and sparkling treble. The strange aspect is how ferocious this sophisticated lady can sound—it’s like a mixed martial art marauder



in a ball gown. The high-output Kent Armstrong humbuckers easily pummel the front end of your amp into raging overdrive. Adding a boost, fuzz, or distortion pedal gets you into those soaring, sustained solo tones that conjure players such as David Gilmour. Back down the volume a bit, and big, honking riffs just explode from your fingers. And yet, the jazzbo is always hiding amidst the fury, as you never lose string-to-string definition. Even with saturated tones, you can hear every note in complex chords and arpeggios. The low end remains ballsy, midrange attacks snap and punch, and highs shimmer—and all of this without a hint of mud, brittleness, or other sonic no-no's. Obviously, the EX-DC is extremely versatile, letting you bounce between tones that work for all varieties of rock (classic, punk, etc.), jazz, pop, blues, Chet Atkins-inspired country, and even '70s-style metal.

The EX-DC looks and sounds kick-ass fabulous, and its easy playability seals its appeal. It's a comfortable guitar to play whether standing, sitting, or jumping around onstage. The neck imposes zero impediments to phrasing, chording, or shredding. The new D'Angelico company has absolutely honored its esteemed name, while simultaneously pulling off an almost unbelievable value proposition, as well as moving the brand forward to accommodate more styles than jazz. The EX-DC simply feels good and right—a guitar that lives to be played, shown off, and, not to get too dorky—adored. —MM

MODEL

STANDARD SERIES EX-DC

CONTACT	dangelicoguitars.com, (646) 460-8478
PRICE	\$1,259 street

SPECIFICATIONS

NUT WIDTH	1 11/16"
NECK	Maple with walnut center
FRETBOARD	Rosewood, 24 3/4" scale
FRETS	22 medium-jumbo
TUNERS	Grover Super Rotomatic
BODY	Semi-hollow with laminated flamed maple back, top, and sides
BRIDGE	Tune-o-matic style
PICKUPS	Two Kent Armstrong humbuckers
CONTROLS	Two Volume, two Tone, 3-way selector
FACTORY STRINGS	D'Addario .010-.046
WEIGHT	7.6 lbs
BUILT	Korea
KUDOS	A stunner in every way.
CONCERNS	Gig security to avoid theft.



STANDARD SERIES EX-SD

THE THING THAT FIRST STRUCK ME WHEN I SAW THE D'ANGELICO EX-SD WAS ITS BEAUTIFULLY clean, arctic-white color, accented by its gold-plated hardware and contrasted nicely by a dark rosewood fingerboard, black pickguard, and black headstock. But what really knocked me out was the art deco styling showcased throughout the instrument. From the intricately carved headstock (a D'Angelico staple) to the mother-of-pearl inlays along the fretboard to the "stairstep" pickguard, this guitar is beautiful to behold.

Structurally, it feels strong and substantial. With a one-piece neck and chambered Indonesian mahogany body, plus a carved maple top, this guitar is no lightweight. The body and neck sport five-ply binding, and the headstock is bound, as well. Electronics and hardware include two Kent Armstrong humbuckers, a USA-made Switchcraft jack, and Grover Super-Rotomatic tuning machines. Controls are straightforward: two Volumes, two Tone controls, and a 3-way toggle switch. The EX-SD also ships with a deluxe hardshell case.

Our test instrument arrived set up with a .010 set of strings, and its frets were level and polished smooth at the ends. The neck profile felt comfy and inviting. The evening I received the guitar, I decided to give it a "trial by fire," using it exclusively at a full band rehearsal. Even though I play lighter strings, I had no trouble with whole-step bends. Unison and double-string bends were also relatively effortless. Fast scale runs felt natural, and my usual bag of blues-rock riffs and solo tricks were as easy to pull-off as if I'd been playing the



guitar for months. Additionally, full bar chords always sounded in-tune—even when I played them at the tenth and 12th frets. I was also able to switch between flatpicking and fingerpicking with ease. The only difficulty I ran into was sliding up and down into notes, because the frets are a bit high for my personal taste.

Tonally, the EX-SD really nails the rich, thick sound evocative of so many late '60s and early '70s guitar gods. (Think Mick Taylor meets Leslie West.) Even notes played above the 12th fret on the first and second strings have weight to them. The astonishingly powerful pickups will drive almost any amp into juicy overdrive, and lower-wattage amps will get pushed over the top into gritty, harmonically satisfying distortion. This guitar also plays nice with overdrive and fuzz pedals, so if you got 'em, use 'em.

However, this guitar is by no means a one-trick-pony. Despite its ability to pummel an amp's front end, it also produces fat, seductive clean tones with plenty of note definition and sustain, making it suitable for a variety of musical styles. Additionally, the Tone controls are responsive and musical, providing a wide range of tonal colors, from high-end edge to low-end girth with lots of variations in between. The D'Angelico EX-SD is quite simply a great guitar for all styles of music. If you check one out, trust me, you'll be glad you did. —SH

MODEL

STANDARD SERIES EX-SD

CONTACT	dangelicoguitars.com, (646) 460-8478
PRICE	\$1,249 street

SPECIFICATIONS

NUT WIDTH	1 11/16"
NECK	Two-piece maple with walnut center
FRETBOARD	Rosewood, 24 3/4" scale
FRETS	22 medium jumbo
TUNERS	Grover Super Rotomatic
BODY	Indonesian mahogany with carved maple top
BRIDGE	Tune-o-matic style
PICKUPS	Kent Armstrong humbuckers
CONTROLS	Two Volume, two Tone, 3-way selector
FACTORY STRINGS	D'Addario, .010-.046
WEIGHT	8.9 lbs
BUILT	Korea
KUDOS	High build quality. Soaring tone. Easy Playability.
CONCERNS	May be too heavy for some players.



STANDARD SERIES EX-SS

DESIGNED TO BRING THE D'ANGELICO FLAIR TO A MODERN GUITARS, THIS THINLINE acoustic-electric features beautiful woods and all the trimmings you expect from a high-end instrument. The semi-hollow cutaway body, which measures 15" across the lower bout, is constructed of flamed laminated maple with an arched top and back. The 5-ply bindings look amazing, and the vintage sunburst gloss finish really shows off the lovely graining in the woods. Two gold-covered Kent Armstrong humbuckers ride atop it all, and the controls consist of dual Volume and Tone pots and a 3-way pickup selector.

The 2-piece maple neck joins the body at the 16th fret and features a comfortable C shape and a center strip of walnut. The bound rosewood fretboard sports block-style mother-of-pearl inlays and 22 carefully shaped and polished jumbo frets. On the large, ebony-faced headstock we find the D'Angelico logo and "Excel" badge rendered in gleaming pearl, a polished aluminum "stairstep" trussrod cover, and a classic brass ornament that resides in a curvy cutout at the top. Gold-plated Grover Rotomatic tuners finish off what is no doubt one of the flashiest headstocks around.

The strings traverse over a bone nut on their way to a gold-plated Tune-o-matic bridge and a classic D'Angelico tailpiece. The setup on this guitar is spot-on, and the playing feel is inviting thanks to the generous string spacing and a low action.

The EX-SS is very resonant sounding acoustically, and has a stringy, well-defined tonal character that promises good things when amplified. Its also intonates extremely well in all positions. Plugged into a PRS 2



Channel Custom 50 combo, the EX-SS sounded crisp and open when feeding the amp's Clean channel, and was easily steered toward a sweet jazz tone by switching to the neck pickup and rolling back a little on the guitar's Tone knob. The jazz DNA of this guitar is obvious, but the EX-SS can do a lot other things too. The dual sets of controls provide an abundance of timbres when using both pickups, and the bridge pickup's bright, fat response makes it easy to get gutsy overdriven tones.

With more front-end gain from amp's Lead channel, the guitar pushed easily into a saturated tone that sounded cool for blues and rock. Up the amp gain and it starts to sing with a blooming sustain, and can go easily into soulful feedback simply by adjusting your picking. This makes the EX-SS very cool for things like Robben Ford's jazzy blues or Larry Carlton's dynamic solo tones, where touch sensitivity is key. The EX-SS has a block of wood under the bridge to enhance sustain while also keeping the top from being too lively, but it *is* a hollow design, and therefore more susceptible to feedback than a solidbody guitar when played at higher volume levels.

The D'Angelico EX-SS is such a great looking guitar and a real asset for styles like blues, jazz, and fusion. Bottom line: If you've always wanted to get some D'Angelico mojo happening in your world, I can't think of a better way of getting there. —AT

MODEL

STANDARD SERIES EX-SS

CONTACT	dangelicoguitars.com, (646) 460-8478
PRICE	\$1,409 street

SPECIFICATIONS

NUT WIDTH	1 11/16"
NECK	Hard maple (2 piece) with walnut center
FRETBOARD	Rosewood, 25" scale
FRETS	22
TUNERS	Grover Super Rotomatic
BODY	Semi-hollow with laminated flamed maple back, top, and sides
BRIDGE	Tune-o-matic with D'Angelico tailpiece
PICKUPS	Kent Armstrong humbuckers
CONTROLS	Two Volume, two Tone, 3-way selector
FACTORY STRINGS	D'Addario, .010-.046
WEIGHT	6.6 lbs
BUILT	Korea
KUDOS	Excellent quality. Plays and sounds great
CONCERNS	Sharp edges on nut.



STANDARD SERIES EXL-1

THE STANDARD SERIES EXCEL EXL-1 IS AN AFFORDABLE RECREATION OF ONE of D'Angelico's most iconic models. At 17 1/2" wide, 3" deep, and with a 25 1/2" scale length, this guitar succeeds in coping the feel of a genuine big-bodied archtop, and, unplugged, the warm lows and silky highs back it up sonically. Even at this very reasonable price, it might have been nice to see a solid pressed-arch spruce top rather than this guitar's laminated top (and perhaps to hear the added tonal depths that it might bring), but the EXL-1 is impressive regardless. Examined in detail, the overall build quality is extremely high, but it's the raft of classic D'Angelico cosmetic appointments that really knock you out: the pearl block inlays; stairstep bridge; mirror trussrod cover; multi-ply binding on body and stairstep pickguard (subtly seen as single-ply from the front of the fingerboard, revealing multiple plies in the side-on view); and, most of all, the elaborate headstock with pearl empire Excel inlay and traditional broken scroll top with small metal ornament. In fact, while D'Angelico's original instruments were known for a certain hand-hewn quirkiness that never let you forget they were products of a pre-CNC age, the workmanship here feels extremely precise throughout.



Plugged in to a TopHat Vanderbilt 33 set for clean, the floating Kent Armstrong mini-bucker accurately transmits the EXL-1's personality, while adding a tasty pinch of that magnetic-pickup bite that characterizes the classic amplified acoustic jazz box. Lows are smooth and warm, and there's no muddiness when you comp gracefully or strum aggressively. The midrange frequencies are clear and round, and while there is that "tasty bite" from the mini-bucker, the tone remains classy and silky. Highs are as subtle as you would expect from an old-school arch-top, with an airiness that balances the overall sound and adds dimension. Everything about the amplified sound is comfy, cozy, and sexy in a very sophisticated way. It's a joy coaxing notes out of the guitar.

The playing feel is smooth, solid, and confident. With a D'Angelico in your lap you just can't help but pull out your best Wes Montgomery and Joe Pass impersonations (note that "best" is a relative term), but the EXL-1 is also right at home with Nashville-leaning Chet-style picking, or even mellow singer-songwriter forays. In the end, this Excel from a rejuvenated D'Angelico is a fun simulacrum of the legendary originals, and a good performer at this very reasonable price. —DH

MODEL

STANDARD SERIES EXL-1

CONTACT	dangelicoguitars.com, (646) 460-8478
PRICE	\$1,149 street, including hardshell case

SPECIFICATIONS

NUT WIDTH	1 11/16"
NECK	Two-piece hard maple with walnut center
FRETBOARD	Ebony, 25 1/2" scale length
FRETS	22 medium-jumbo
TUNERS	Grover Imperial, gold plated
BODY	Laminated spruce top with laminated flame maple back and sides
BRIDGE	Two-piece floating stained-rosewood bridge with compensated saddle, gold-plated D'Angelico stairstep trapeze tailpiece
PICKUP	Kent Armstrong "Johnny Smith-style" floating mini humbucker
CONTROLS	Volume and Tone
FACTORY STRINGS	D'Addario .012-.052 (with plain G)
WEIGHT	7.5 lbs
BUILT	Korea
KUDOS	Impressive build quality and lovely decorative details in an affordable rendition of the D'Angelico legend.
CONCERNS	No major issues, although it would be nice to see a solid spruce top on this D'Angelico reissue, even as an offshore model.



Here's what's in the September 2013 issue of *Guitar Player*, on Newsstands Now!

RIFFS

James Monteith on taking Tesseract live, **Buck Curran** on Arborea's avant-folk aesthetic, **Phil Everly** talks brotherly guitarcraft, and much more!

COVER STORY

Tony Iommi

The high priest of heavy metal guitar gives the lowdown on the new Black Sabbath album, working with Rick Rubin, and what might have happened if he tried to play right-handed.

Bonus! Current Ozzy guitarist Gus G talks about Iommi.

ARTISTS

Guthrie Govan • **Robben Ford** • **Jimmy Vivino** • **Greg Koch**

LESSONS

Under Investigation

A thorough examination of a particular style or player. This month: Harmony Guitar Lines!

Rhythm Workshop

What would Jimi do? Play awesome rhythm guitar, that's what.

You're Playing It Wrong

We all *think* we know how to play classic riffs like "Whipping Post." Here's the absolute real deal.

Quick Licks

Improve your playing with a quickness.

Fretboard Recipes

Scales, Part 1, excerpted from Jesse Gress' *Guitar Cookbook*.

GEAR

New Gear

Roundup! Five new models from D'Angelico, rounded up and reviewed.

Roundup! 1x12 combo amps from 3rd Power, Budda, Carr, Engl, Laney, Peavey, PRS, Roland, and Traynor.

Musicvox Spaceranger

Live-Performance Gear Guide

Chandler Limited GAV19T

HK Audio Lucas Nano 300

Speed Rating Four mini reviews: Dunlop DVP3 Volume (X), Tortoise Tone Flat Picks, Rockett Pedals Phil Brown Signature OD/Boost, and Mad Professor Silver Spring Reverb.

Whack Job

1985 Peavey Mantis LT

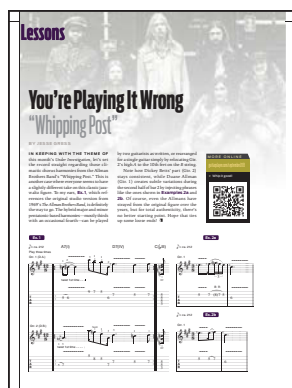
Fable Fighters What's the Big Deal About Tube Rectifiers?

CHATTER

Craig Anderton "Drumcoding" Guitars

Carl Verheyen Stratocaster Maintenance Moves

Ian Brennan Mumford and Sins



BUY THE SOFTWARE YOU USE



Don't bite the hand that feeds you. Respect yourself, your craft and the work of others. The software community made it possible to record an album on your laptop. If you want to make sure there is a future version of the software you are using, buy the software you use. It's the smart thing to do.

www.imsta.org



INTERNATIONAL MUSIC SOFTWARE TRADE ASSOCIATION
New York • Toronto • Berlin • Tokyo
Tel: 416 789-6849 • Fax: 416 789-1667
Email: info@imsta.org
BUY THE SOFTWARE YOU USE

The International Music Software Trade Association is a non-profit organization that represents the interests of music software and soundware publishers. One of our most important functions is to advocate for the legal use of software in the music production and creation landscape. We do this primarily through public education campaigns. We are supported by our members who are software and soundware developers, distributors, retailers and publications. We are fighting piracy on moral grounds appealing to the good in all of us. We are trying to change behavior.

HILLBILL

HARP TONES

JERRY DONAHUE

ON MIXING
OPEN STRINGS
WITH
FRETTED NOTES

BY ANDY ELLIS

AS one of the planet's premier country pickers, Jerry Donahue keeps his trick bag well stocked with cool techniques. His behind-the-nut bending chops are second to none, and he's adept at such contortions as releasing one bend while simultaneously raising another. You try it. ■ Donahue is also known for his ability to create chimey runs composed of alternating fretted notes and open strings. In this lesson, we'll learn how Donahue wrings maximum sustain from his guitar using this "harptone" technique. Though the following licks are delightfully twangy, you can adapt them to mellow jazz, chunky metal, and all points in between.

september 1999

LY



HANGING ON

"In a harptone run, the idea is to allow all the strings to ring until the last possible moment," Donahue explains. "Hang onto each fretted note until you have to let it go to finger another one, and be sure to let the open strings sustain against the fretted ones."

To illustrate, Donahue picks **Ex. 1**. "This run makes a nice song ending against a G chord," he continues. "If you were to play it using a normal scale fingering, you'd fret G and F# on the same string. This would force you to let go of G before playing F#. But in this case, you're playing G and F# on *adjacent* strings, so you can let the notes rub against each other. The same thing happens when you play the third note—open E. It rings against the fretted F#. Then D rings against open E, and so on. The goal is to always have at least two notes ringing at the same time."

The phrase is derived from a descending G major scale. "If you fret all these notes," says Donahue, "it's

just a scale run. But with the open strings, it's magic." Musically, you're creating a series of *harmonic* intervals within a melodic line. Most of these intervals are major or minor seconds—tangy sounds that beg for resolution and therefore keep your line surging forward. "Sometimes you have three or even four notes ringing against each other," Donahue reveals. In this lick, you can get F#, E, and D to sound together (beat one), and G, F#, D, and C to ring (beats two and three).

Even the most mundane melody—a major scale—comes alive when played using a combination of fretted notes and open strings. Play **Ex. 2**, a straight G major scale, and prove this to yourself. Remember:

- Arch your fretting fingers so the open strings can sustain freely.
- Remove your finger from a fretted note only when that finger is needed to play another note.
- Most notes in this example sustain two or three times longer than their written sixteenth-note value. Notating these durations would

make the music virtually unreadable, but that's okay—if you let your ears guide your fingers, you'll be fine.

CHIMING THROUGH CHANGES

"Here's a phrase in C," says Donahue, playing **Ex. 3**. In the space of one bar, this line carries you from the 13th fret to the 1st. It's the open strings that keep the journey sounding smooth and unhurried. Watch the pull-off in beat one, and let the paired open strings (beats two and three) cover your position shifts. Donahue concludes this phrase with a behind-the-nut Tele bend, using his 1st finger to stretch the open D a whole-step up to E. Warning: You can hurt yourself with this one! A safer alternative—one that won't pull any muscles—is to hammer the already ringing open D to E. If you choose this option (either because your strings are too heavy to bend behind the nut, or because you're not playing a guitar that permits this kind of bending), change the fingering: Play C with your 1st and hammer E with your 2nd. Easy.

Ex. 1

♩ = 69-112

Ex. 2

freely

Ex. 3

♩ = 63-108

* Bend ringing D string behind the nut w/ 1st finger.

Ex. 4

♩ = 100-132

"Again, look for ways to keep strings ringing," reminds Donahue. "In beat one, keep *A*, *G*, and *E* sustaining." Likewise let *D*, *B*, and *G* (beat two), and *F*, *D*, and *G* (beat three) shimmer and clang.

SNAPPY SECONDS

"This lick sounds really nice played using a Strat's middle and bridge pickups," says Donahue, picking **Ex. 4**. Emphasize the chiming major seconds (*F-G* and *C-D*) by vigorously plucking them. "You get a special, poppy sound if you do this with your fingers," details Donahue. "Either use a flatpick in combination with your middle and ring fingers, or play with a thumbpick, index, and middle fingers." The lick concludes with a neat bluegrass slide that sets up unison *G* notes.

Ex. 5 shows how Donahue works a harptone line into a bluesy run. "I like this double bend," he says, referring to bar 1's callus burner, "for its pedal-steel sound." This challenging move involves holding a bent *D* and pre-

bent *F*—just hitting these tones accurately is tricky enough—and smoothly releasing them in beat three. "In one motion, you're bending two frets on the third string and one fret on the second string," says Donahue. "Just push both strings toward you. Somehow it works out." The chimey open strings kick in at bar 2. Notice beat three's quarter-bend on *B \flat* . "That's the bluesy part," Donahue declares.

There's more than one way to create ringing harmonies within a melodic line. **Ex. 6** contains no open strings, yet Donahue makes it chime and twang. "The secret here is to keep the previous string sustaining when you move to a new one," he explains. For example, look at the pickup notes going into bar 1: Once you play the *C \sharp* on the second string, hold it against the next three tones on the first string. Apply this idea to the rest of the phrase, and be sure to let the final three notes (*C*, *F \sharp* , and *D*) bleed together. They set up a swampy *D7* with a major second as the lowest interval. Thelonious Monk meets Robert Johnson—excellent!

MANAGING MIDRANGE

A lot of guitarists don't realize why they can't get a good sound onstage," says Jerry Donahue. "It's because they lack midrange. There's something about midrange that's not very attractive, so when playing by themselves, guitarists tend to dip the mids on their amp and turn up the bass and treble to get a satisfying sound. But when you try that with a band, the sound gets washed out, your bottom-end sounds muddy because it's interfering with the bass guitar, and the high-end sounds shrill and brittle. In a band context, midrange brings your notes forward and keeps you from having a zingy top and woofy bottom.

"I like a fairly clean and bright tone, but I get a lot of my high-end from the midrange control. On my Fender Blues Deville or Blues Deluxe, I have the mids set around 2 o'clock. I adjust the treble to around 10 or 11 o'clock. This keeps the highs from getting too stingy. I set the bass just where it's starting to come on. These settings give me a round, full tone."—AE

Ex. 5

$\text{♩} = 96-116$ G7

Ex. 6

$\text{♩} = 108-138$ D7

ELECTRONIC SOUNDS

Harptone runs make nifty loops. Try **Ex. 7** with some shimmering delay. Play bar 1 twice, followed by bar 2 twice, and then repeat the entire figure over the re-circulating notes. Another approach: If you have a looping device (such as Lexicon's JamMan, Oberheim's Echoplex Digital Pro, or a Boomerang Phrase Sampler), loop bar 1 and then play bar 2 over it. The results? You get an undulating wall of twangy fifths. These phrases sound simple, but they demand precise fretting and picking. "Cascading runs offer a musical way to develop technique," confirms Donahue.

Another looping candidate, **Ex. 8** sounds terrific with a slow, resonant flange. If you simply fret this *G* pentatonic phrase, it would sound bland. By setting up a pattern of alternating open and fretted notes, however, you turn this universal scale into an ear-grabber.

If you're into ambient guitar or Steve Reich-inspired music, you'll

find lots of use for harptone lines. They sound particularly cool with synchronized delay. For instance, play **Ex. 9** at 92 bpm with a delay time of 163 milliseconds. Don't use any feedback (regeneration), and mix the single echo as loud—or nearly as loud—as your original note. The resulting sixteenth-note slap creates the illusion that you're playing twice as many notes. A delay time of 244ms yields a dotted-sixteenth delay and makes the phrase swing. It takes practice to play a lick steadily enough to lock into a synchronized delay, but the rippling sound is worth the effort.

HUNTING FOR HARPTONES

Once you've digested these examples, you'll be ready to find your own harptone licks. The principle is simple, says Donahue: "Whenever there's a note in your line that can be played as an open string, go for it. You can always figure out a way to fret the next note without disturbing the sustaining open string."

This often means fretting the note higher up the neck on a lower string than you'd normally select."

HEAR MORE

You can hear Donahue play cascading harptone runs—as well as behind-the-nut bends and steel-like licks—on *Telecasting Recast*, a reworking of his '88 solo album, *Telecasting*. "It was released in England, but my deal fell through in the U.S.," Donahue explains, "so it was never available here. To me, *Telecasting* sounded like demos, because I had a very limited budget and had to use a drum machine. I've always wanted to do it right, so I went back to the original 16-track masters and transferred them to 24 track, and replaced the machine with real drums. I also added other parts, including percussion and acoustic guitar. We even got some parts from outtakes and used them here and there. Now the album has really come alive."

Ex. 7

slowly, harplike

Ex. 8

♩ = 112-144

Ex. 9

♩ = 92

delay = 244 ms

bassplayer

NOW AVAILABLE ON THE
APPLE NEWSSTAND

1 Year
for only
\$14.99!



DOWNLOAD THE NEW AND IMPROVED IPAD APP!
NOW **80% OFF** THE NEWSSTAND PRICE!

WWW.BASSPLAYER.COM/IPAD

Triple guitar assault: (from left) Albert Collins, Debbie Davies, and Steve Trovato.



Banjo Rolls for Guitar

BY STEVE TROVATO

THE BANJO ROLL IS AN ESSENTIAL technique for playing ripping country two beats. In this lesson, I'll show you how to play two great banjo roll licks. In banjo rolls, the right hand does most of the work and uses a technique called hybrid picking.

Example 1 is the granddaddy of all banjo roll licks. The pickup chords are played by plucking strings three, two, and one simultaneously using your pick, middle and ring fingers respectively. Watch the duplicate Ds on the third and second strings.

Example 2 is played over back cycling dominant 7th chords, beginning on an E7

chord. Arch your fretting fingers allowing the open E string to ring against the other notes. Simply move the lick down is half-steps to create the sound of each new chord. Notice the hammer-ons on beats one and three of each lick. The last measure is a classic tag or ending in the key of G.

Both examples use the top three strings and feature the same hybrid picking patterns. Flatpick the third string, and pluck the second and first strings with your middle, and ring fingers, respectively. Add a snap to the open strings by using a bit of your fingernail.

For maximum sustain, pay close atten-

tion to the left-hand fingering and stay relaxed. Practice slowly before you increase the tempo. Use the bridge pickup and dial in a clean, bright twang with a little compression and reverb. Have fun! 🎸

MORE ONLINE



- See Trovato demo some banjo rolls.

guitarplayer.com/february2011

Ex. 1

Ex. 1 is a musical notation example for a banjo roll lick in the key of G. The notation is written on a single staff with a treble clef and a 4/4 time signature. The key signature has one sharp (F#). The lick consists of a series of eighth and sixteenth notes, with a final measure that is a classic tag or ending in the key of G. The notation includes fingerings (1, 2, 3, 4) and a final measure with a double bar line and a repeat sign.

Ex. 2

Ex. 2 is a musical notation example for a banjo roll lick over back cycling dominant 7th chords. The notation is written on a single staff with a treble clef and a 4/4 time signature. The key signature has one sharp (F#). The lick consists of a series of eighth and sixteenth notes, with a final measure that is a classic tag or ending in the key of G. The notation includes fingerings (1, 2, 3, 4) and a final measure with a double bar line and a repeat sign.

THE JOHN LENNON SONGWRITING CONTEST



ENTER

your original songs

Top Judges • Big Prizes • Win \$20K



www.jlsc.com

Sponsored By:



"Lennon" and "John Lennon" are trademarks of Yoko Ono Lennon.

All artwork © Yoko Ono Lennon. Licensed exclusively through Bag One Arts, Inc.



If you've ever been to New Orleans, you've certainly spent a little time wandering through the French Quarter. If you're one of the lucky ones, you also tripped the light fantastic on a bowl or two of Jambalaya at Coop's Place there on Decatur street. Some pretty serious mojo therein, and we wish we could beam you a taste, but alas that technology is not quite ready for prime time (the boys say it's in the works though). We do, however, have the technology to dish out some pretty serious Rhythm Mojo from Shane Theriot, one of the most accomplished guitarists we have the pleasure of knowing, who also happens to hail from the Big Easy.

Shane's played with everyone from the Neville Brothers to Boz Scaggs to Dr. John to

Jewel to Little Feat and the list goes on and on. While he's a phenom lead player, it's his rhythm chops that keep the phone ringing off the hook. You'd be hard-pressed to find a better rhythm player walking the planet today. How he found the time to prep and record Rhythm Mojo, we don't know but we're thanking our lucky stars he did, and you'll be thanking yours shortly too.



VIDEO LESSONS

CLICK TITLES TO
WORK WITH VIDEO
LESSONS >>

- >> [Introduction](#)
- >> [Melodic Do-Dads](#)
- >> [Open String Grooves](#)
- >> [Memphis Moves-Perf](#)
- >> [Memphis Moves-BD](#)
- >> [Auto-Wah Groove](#)
- >> [Rhythm Mojo Groove 2](#)
- >> [Rhythm Mojo Groove 6](#)



How To Access Video Lessons on TrueFire

These interactive video lessons, contributed by TrueFire, feature full screen video, looping, slow motion, text narrative, standard notation and tab. For free access to the videos and lesson components, make sure you are logged in at TrueFire. Not yet a TrueFire member or student? [Join as a free member.](#)

These videos are pulled from Shane Theriot's Rhythm Mojo, which features 152 minutes of video instruction. [Learn more here...](#)

WHEN I SEE YOU SMILE

Words and Music by
DIANE WARREN

Moderately fast (with a half-time feel) ♩ = 136

Intro:
Keybd.



Verse 1:

Guitar part for Verse 1, measures 5-8. Chords: G (measures 5-6), C(9) (measures 7-8). The melody is in the right hand, and the bass line is in the left hand. The tempo is moderately fast (♩ = 136). The key signature is one sharp (F#).

Some-times I won-der if I'd ev - er make it through, through this world with-out

Measures 9-12. Chords: Am (measures 9-10), Dsus (measures 11-12). The melody continues in the right hand, and the bass line is in the left hand.

hav - ing you, I just would-n't have a clue,

Verses 2 & 3:

Guitar part for Verses 2 & 3, measures 13-16. Chords: G (measures 13-14), C(9) (measures 15-16), G/B (measures 17-18). The melody is in the right hand, and the bass line is in the left hand.

2. 'Cause some-times it seems like this world's clos - in' in on me and there's no way of
3. Ba - by, there's noth - in' in this world that could ev - er do what the touch of your

Measures 17-20. Chords: Am (measures 17-18), Dsus (measures 19-20). The melody continues in the right hand, and the bass line is in the left hand.

break-in' free, and then I see you reach for me,
hand can do, it's like noth-in' that I ev - er knew.

Pre-chorus:

Guitar part for Pre-chorus, measures 21-24. Chords: C(9) (measures 21-22), Em/B (measures 23-24), Am (measures 25-26), G/B (measures 27-28). The melody is in the right hand, and the bass line is in the left hand.

Some-times I wan-na give up wan-na give in. I wan - na quit the fight,
And when the rain is fall - ing I don't feel it, 'cause you're here with me.

When I See You Smile - 4 - 1

© 1989 REAL SONGS (ASCAP)
All Rights Reserved

bad english

F(9) **Am/E** **D**

25 *Cont. rhy. simile*

And then I see you, ba - by, and ev - 'ry - thing's al - right, —
 And one look at you, ba - by, is all I'll ev - er need, — it's

Chorus:

G **Dsus** **D** **C(9)**

29 *mf* *Cont. rhy. simile*

ev - 'ry - thing's al - right. — } When I see you smile
 all I'll ev - er need. — }

G **D** **C(9)** **D**

34 I can face the world. — Oh, — you know I can do an - y - thing. —

G **Dsus** **D** **C(9)** **G**

39 When I see you smile, — I see a ray of light. — Oh, —

D **C(9)** **Am**

44 I see it shin - in' right through the rain. When I see you smile,

1. **D** **G**

49 *Resume verse fig. simile* *mp*

ba - by, when I see you smile at me.

2. **D**

53

ba - by, when I see you smile at me.

When I See You Smile - 4 - 2

Pre-chorus:

57 *Resume pre-chorus rhy. simile*

C(9) Em/B Am

Some - times_ I wan - na give up, I wan - na give in, I wan - na

60 G/B C(9) Em/B

quit the fight. Then one look at you, ba - by, and

63 D

ev - 'ry - thing's_ al-right, ev - 'ry - thing's_ al-right. It's al -

Guitar Solo:

67 E D/F#

right.

Gtr. *8va throughout*

hold bend

TAB

15 15 14 15 12 14 (14) 14 14 12 12

71 Bm E

TAB

15 15 14 15 15 15 17 16 17 16 17 15 16 14 13 14

When I See You Smile - 4 - 3

Chorus:

75 *Resume chorus rhy. simile*

When I see you smile I can face the world... Oh, _____

80 _____ you know I can do an - y - thing... When I see you

85 smile I see a ray of light... Oh, _____ I see it

89 shin - in' right through the rain. When I see you smile, _____

94 yeah, I can face the world... Oh, _____ you know I can do an - y - thing, _____

98 *mp* _____ now. When I see you smile, _____ oh yeah, _____ ba - by, when I see you _____

103 smile, _____ smile at me. _____

When I See You Smile - 4 - 4

BROKEN

(featuring Amy Lee)

Words and Music by
SHAUN WELGEMOED
and DALE STEWART

Slowly ♩ = 62

Intro:



Acous. Gtr. (fingerstyle)

Rhy. Fig. 1

p a m i a i m a m p i m
mp

TAB

end Rhy. Fig. 1

TAB

Verse:



1. I want - ed you to know_ that I love the way you laugh_ gain_
 2. The worst is o - ver now_ and we can breathe a - gain_

TAB

Broken - 6 - 1

© 2002 BMG RIGHTS MANAGEMENT (IRELAND) LTD. (IMRO) and SEETHER PUBLISHING (BMI)
All Rights Administered by CHRYSALIS ONE SONGS (BMI) / BMG RIGHTS MANAGEMENT (US) LLC
All Rights Reserved

7

Em C(9) Dsus D

I wan - na hold you high and steal your_ pain_ a - way.
I wan - na hold you high, you steal my pain_ a - way.

TAB

2 3 0 3 3 0 3 3 0 3 2 3 3 2 3 0 2 3 3 3 2 3 2

2 0 0 2 0 0 0 0 0 0 0 2 3 2 3 2 3 2 3 2

9

Em C(9) Dsus Em C(9) Dsus

I keep your pho - to - graph_ I know it serves me well_
There's so much left to learn_ and no one left to fight_

TAB

2 3 0 3 3 0 3 3 0 3 2 3 0 3 3 0 3 3 3 3 0 3

2 0 0 2 0 0 0 0 0 0 2 0 0 0 0 0 0 0 0 0 0 3

11

Em C(9) Dsus D

I wan - na hold you high and steal your_ pain_ 'Cause I'm
I wan - na hold you high and steal your_ pain_ 'Cause I'm

TAB

2 3 0 3 3 0 3 3 0 3 2 3 3 2 3 0 2 3 3 3 2 3 2

2 0 0 2 0 0 0 0 0 0 0 2 3 2 3 2 3 2 3 2 3 2

Cont. in slashes

Chorus:

Acous. Gtr.

13

bro - ken when I'm lone - some and I don't feel right when you're
bro - ken when I'm o - pen and I don't feel right I am

16

gone a - way. You've gone a - way.

18

you don't feel me here an - y - more.

21

strong e - nough. 'Cause I'm bro - ken when I'm

23

lone - some and I don't feel right when you're gone a - way.

Cont. in notation

w/Rhy. Fig. 1 (Acous. Gtr.)

Guitar Solo:

Em C(9) Dsus D

28

TAB

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a tablature (TAB) section. The guitar part features chords (Em and C) and a melody line. The tablature section shows fret numbers (0, 1, 2, 3) for each string, corresponding to the notes in the melody. The score is divided into measures, with a 30-measure mark at the beginning. The key signature is one sharp (F#), and the time signature is 4/4.

32

Em C D

'Cause I'm

TAB

0	0	0	0	0	0	0	2
0	0	0	0	0	1	0	3
2	2	2	2	2	0	0	2
0	0	0	0	3	3	3	0

Broken - 6 - 4

Chorus:

34 bro - ken when I'm o - pen and I don't

36 feel right that I'm strong e nough 'Cause I'm

Chorus:

38 bro ken when I'm lone - some and I don't

40 feel right when you're gone a - way

42 Elec. Gtr. (w/dist.)

TAB

3 2 3 3 2 3 3 2 3 2 3 5 3 2 5 3 2 3 3 2 3 2 3 5 3 2 5 2

Broken • 6 • 5



GUITAR AFICIONADO

WINE CLUB

AWARD WINNING
CALIFORNIA WINE INSPIRED
BY LEGENDARY ARTISTS AND
THEIR CLASSIC ALBUMS.



JOIN TODAY.

Includes one free 12 issue *Guitar Player* subscription and each quarter you will receive three award winning bottles for only \$39.95 (plus S&H).

BONUS

One preview issue of *Guitar Aficionado* with your introductory membership!

Call 1-888-987-4987 or visit GuitarAficionadoWineClub.com

Guitar Aficionado Wine Club is owned and operated by Wines That Rock™

44

C Em D C Em D

'Cause I'm

TAB

3 2 3 2 3 2 3 2 5 3 2 5 2 3 2 3 2 3 5

Chorus:

46

C Em D C Em D

bro - ken when I'm lone - some and I don't

48

C Em D C Em D

feel right when you're gone a - way.

Outro:

50

Em C Em C

You're gone a - way, you don't feel me

52

Em C D Em

here an - y - more.

Guitar Player®

NOW AVAILABLE ON THE
APPLE NEWSSTAND

1 Year
for only
\$11.99!



FREE ACCESS TO **Guitar Player Vault**
WHEN YOU DOWNLOAD THE APP TODAY!

WWW.GUITARPLAYER.COM/IPAD

KISS FROM A ROSE

Words and Music by
SEAL

Moderately slow $\text{♩} = 44$

Intro:

Gm *F* *G*

mp

Ba ya ya Ba ba da ba da da ba ba ya ya. Ba ya

1. 2.

Gm *F* *G* *G*

ya Ba da ba da da ba ba ya ya. Ba ya da ba ba ya ya.

Verse 1:

G *F* *G*

Gtr.

There... used to be a grey-ing tow-er a-lone on the sea... You be-came the

E♭ *F* *G*

Cont. rhy. simile

light on the dark side of me... But love re-mains a

F *C* *G* *Gm*

drug that's the high and not the pill... But did you know that when it snows, my

E♭ *F* *E♭* *F* *G*

cycs be-come large and the light that you shine can't be seen. Ba -

Chorus:




G *E♭* *F* *G*

Cont. rhy. simile




by... I com-pare you to a kiss from a rose on the grey... The more I get of you, the

Kiss from a Rose - 5 - 1

© 1994 SPZ MUSIC, INC.
All Rights Administered by DOWNTOWN MUSIC PUBLISHING, LLC
All Rights Reserved

19  3fr.    3fr. 

strang - er it feels, yeah. And now that your rose is in bloom, a

22  3fr.    3fr. 

light hits the gloom on the grey. Ba ya ya ba da ba da da

TAB

8 5 6 6 6 5 8 6





25   3fr.  

da ba ya ya. Ba ya ya ba da ba da da da ba ya ya.






TAB

8 8 6 8 8 5 6 6 6 5 6 10 8






Verse 2:

28  *Resume verse rhy. simile*  3fr.  

There is so much a man can tell you, so much he can say. You re-main my

31  3fr.    3fr.  *Resume rhy. simile*

pow-er, my plea-sure, my pain. Ba - by, to me you're like a grow'n ad - dic - tion that I can't de -

34   3fr.    3fr.




ny. Won't you tell, me, is that health-y, babe. But did you know that when it snows, my

Kiss from a Rose - 5 - 2





37     

eyes be-come large and the light that you shine can't be seen. Ba -






Chorus:

40   

mf by, I com-pare you to a kiss from a rose on the grey.

42    

The more I get of you, the strang-er it feels, yeah. And now that your


45     

rose is in bloom, a light hits the gloom on the grey.






Gtr.

TAB

Interlude:







TAB

TAB

Kiss from a Rose - 5 - 3

Bridge:

54       *Cont. rhy. simile*







I've been kissed by a rose on the grey. I've I've been

TAB





1 1 0 0 0 0 1 3 3 3

1 1 2 1 0 1 3 3 3

3 3 3 3 3 3 1 3





57      

kissed by a rose on the grey. I've been kissed by a rose on the grey.

60    

I've I've been been kissed by a rose on the grey.

Verse 3:

62  *Resume verse rhy. simile*   

There is so much a man can tell you, so much he can say. You re-main my


65      *Resume verse rhy. simile*

pow-er, my plea-sure my pain. To me you're like a grow'n'ad-dic-tion that I can't de-

68     





ny. Now won't you tell me, is that health-y, ba-by. But did you know that when it snows, my

Kiss from a Rose - 5 - 4

71  3fr.   3fr.   4

eyes be-come large and the light that you shine can't be seen. Ba -

Chorus:

74   3fr.   4

by _____ I com-pare you to a kiss from a rose on the grey. The more I get of you, the



*Sing first time only.

77  3fr.   4  3fr.  4

strang - er it feels, yeah. And now that your rose is in bloom, a





80  3fr.   4  4

light hits the gloom on the grey. grey.

Outro:  3fr.  4

Gtr. *mp*

TAB 3 5 6 8 6 5 8 6

84  4  3fr.   4

Now that your

TAB 8 8 6 8 3 5 6 8 6 5 6 5 6 5 8

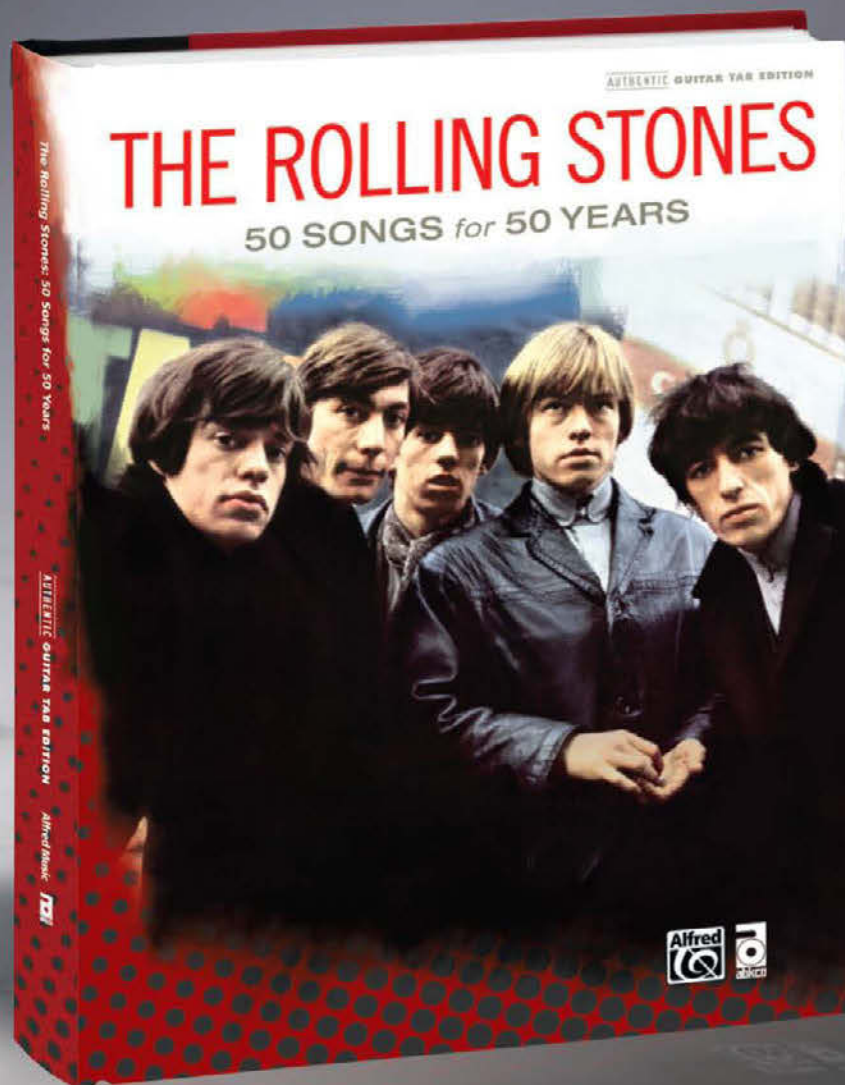
Freely

87  3fr.   3fr.   4

rose is in bloom, a light hits the gloom on the grey.

Kiss from a Rose - 5 - 5

50 Years Set in Stone



Scan to
learn more



Or visit alfred.com/therollingstones

EUROPA (EARTH'S CRY HEAVEN'S SMILE)

Music by
CARLOS SANTANA and TOM COSTER

Moderately slow ♩ = 76

A

N.C.

Elec. Gtr.
(w/dist.)

f

TAB

8 8 10-10 11-10 8 11 3-4 9-11 8 8-10-8 11 10-12

Abmaj7 1 3 2 4 4fr. **G7sus** 1 3 1 4 1 1 3fr. **G7** 1 3 1 2 1 1 3fr. **Cm** 1 3 4 2 1 3fr.

mf

TAB

8 9 11 11/13 11 9 8 8-10 8 8-10 10 8 9 9 11 9 8 10-8 10-8 10 8 10-8-6 8-10-6 8

Bb7sus 1 3 1 4 1 1 6fr. **Bb7** 1 3 1 2 1 1 6fr. **Ebmaj7** 1 3 2 4 1 6fr.

mf

TAB

8 8 8 8 10-10 11-10 8 11 8-9 9-11 8 8-10-8 11 10-12

Abmaj7 1 3 2 4 4fr. **G7sus** 1 3 1 4 1 1 3fr. **G7** 1 3 1 2 1 1 3fr. **Cmaj7** 1 3 3 4 1 3fr.

mf

TAB

8 9 11 11/13 11 9 8 8-10 8-10 10 8 9 9 11 9 8 10-8 10-12 12 13 13 1

f

Europa (Earth's Cry Heaven's Smile) - 7 - 1

© 1976 (Renewed) LIGHT MUSIC
All Rights Reserved

B

Fm7 13141
Bb7 131211 6fr.
Ebmaj7 13241 6fr.

18

hold bend

13 13 (13) 11 13 (13) 15 12 11 10 13 13 11 13 13 (13) 11 13 11

TAB

Abmaj7 1 324 4fr.
G7sus 131411 3fr.
G7 131211 3fr.

21

1 (11) 13 13 (13) 13 13 (13) 11 13 13 11 10 11 10 8 10 8 7 11 11 (11) 8 11 8 10 (10) 8 10

TAB

C

Cm 13421 3fr.
Bb7sus 131411 6fr.
Bb7 131211 6fr.

24

mf
(clean-tone w/chorus)

8 8 10 8 10 8 6 8 8 10 7 8 8 10 8 8 10 8 8 10 8 8

TAB

Ebmaj7 13241 6fr.
Abmaj7 1 324 4fr.
G7sus 131411 3fr.

28

7 8 11 7 8 11 8 11 11 8 11 8 11 10 (10) 8 10 8 10 10 8 10

TAB

G7 131211 3fr.
Cm 13421 3fr.

31

10 8 8 11 8 10 (10) 8 10 8 8 10 8 10 8 6 8 10 6 10 8 7 8 10

TAB

Europa (Earth's Cry Heaven's Smile) - 7 - 2

34

Bb7 sus

Bb7

Ebmaj7

TAB

8 10 8 8 10 8 10 8 7 8 11 7 8 11 8 8

[illegible]

Cmaj7 3fr.
1 3 2 4 1

D **Fm7** **Bb7** 6fr.
1 3 1 4 1 1 3 1 2 1 1

40

3

f (w/dist.)

1 1 hold bend

TAB

12 10 12 10 12 14 12 12 14 12 12 13 13 (13) 13 (13) 11 13 11 13

44

Ebmaj7 6fr.
1 3 2 4 1

Abmaj7 4fr.
1 3 2 4

G7sus 3fr.
1 3 1 4 1 1

TAB

13 (13) 11 13 11 13 13 13 (13) 11 13 13 11 10 (10) 11 10

E *Guitar Solo:*

[illegible]

Europa (Earth's Cry Heaven's Smile) - 7 - 3

51 *Fm7* *Cm7* *Fm7*

54 *Cm7* *Fm7*

56 *Cm7* *Fm7* *Cm7* *Fm7*

60 *Cm7* *Fm7* *Cm7*

63 *Fm7* *Cm7* *Fm7*

f

mf

TAB

8 11 9 8 10-12-10-8 10-8 10-8 10-8 8 8 8 11/13 13 11 8 8-11-10-11-10-8

11 10 11 10 8 11 10 11 10 8 11 10 8 11 10 11 10 8 11 10 8 11 (11) 10 8 11 10 8 9 8 10 8 13 11 13

1 13 13 13 (13) (13) (13) 13 (13) 13

11 11 11 11 11 11 11 8 8 11 8 11-8 10 10 8 10 8 10 8 10 8 10 8 10 8 10 7 8 10

8 10 8 10 11 9 8 9 8 9 8 10-8-10 8 10 7-8-10 8 10 8 10 11 9 8 9 7/8

Europa (Earth's Cry Heaven's Smile) - 7 - 4

66   

69   

72   

75  

77  

8va

hold bend

hold

TAB

Europa (Earth's Cry Heaven's Smile) - 7 - 5

Bb7sus
6fr.
131411

79 (8^{va})

hold

TAB: 19 (18) 18 (18) 18 (18) 18 (18) 18 (18) 18 (18) 18 (18) 18 (18) 18 (18) 18 (18) 18 (18) 18 (18) 18 (18) 18 (18) 18 (18)

Cm7
3fr.
13121

80 (6^{va})

(hold)

TAB: 18 18 (18) 18 (18) 18 (18) 18 (18) 11 (11)

Bb7sus
6fr.
131411

81 w/wah

TAB: 11 11 8 11 8 10 (10) 8 10 10 8 10 10 8 10 9 8 6 8 8

Cm7
3fr.
13121

82

TAB: 10 8 11 8 10 8 8 11 8 10 8 8 11 8 11 8 10 11

Bb7sus
6fr.
131411

Cm7
3fr.
13121

83

TAB: (11) 8 11 8 10 (10) 8 8 10 8 10 8 6 6 8 10 8 8 8 8 8 8 10 8 10 (10) 8 10

Europa (Earth's Cry Heaven's Smile) - 7 - 6

B♭7sus

Cm7

B♭7sus

85

hold bend

TAB

11/13 11-11-13 13-15-15-15-18-18 20 20 20 20 20 20 20-20-20-20-20-20-20-20-20 11

90

Cm7 3fr.
13121

Bb7sus 6fr.
13141

mf

TAB 18 17-15-17-15 (15) 10 7 8 10 8 10-10 17 15-16-18